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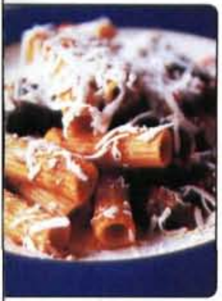

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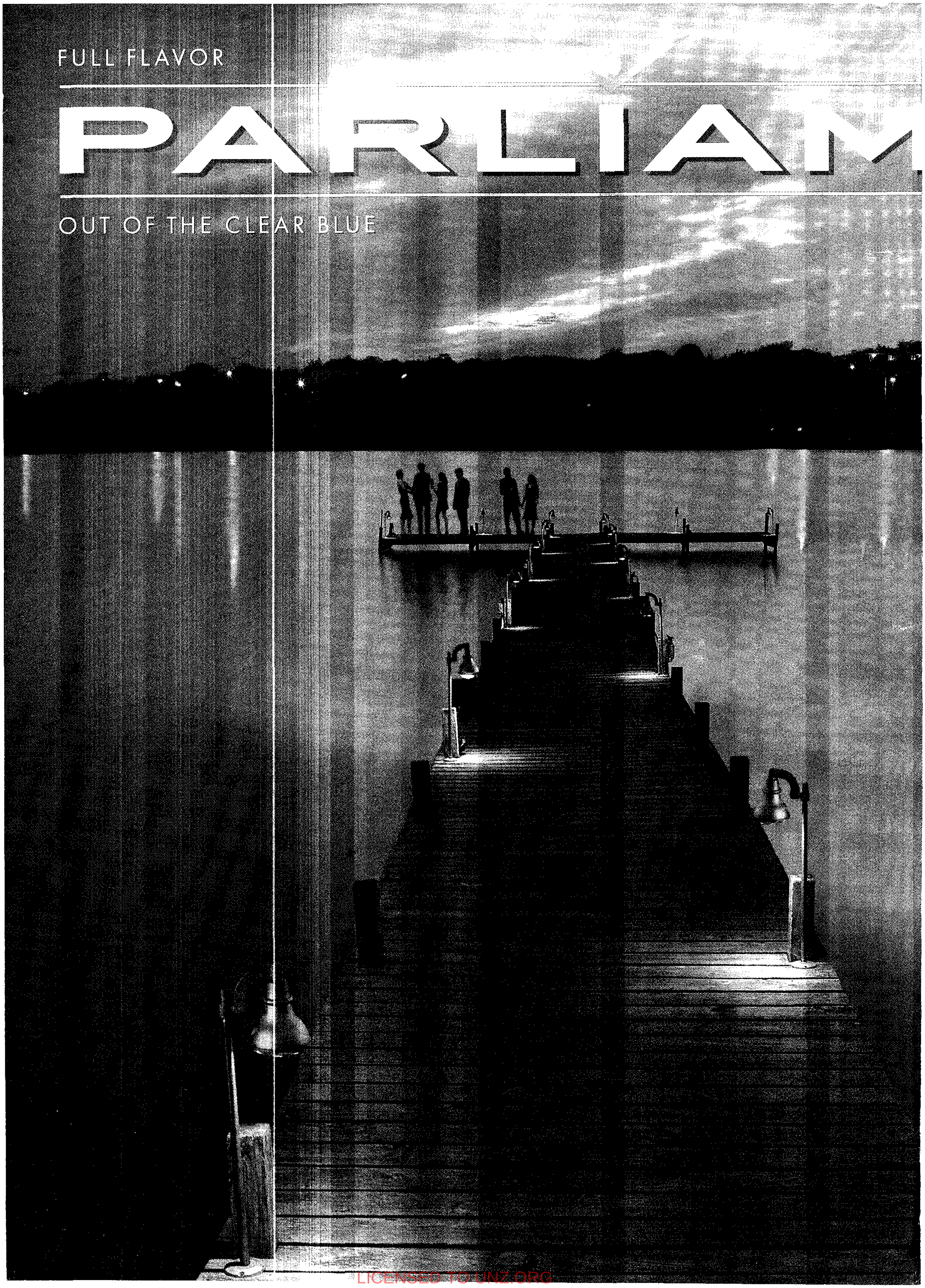
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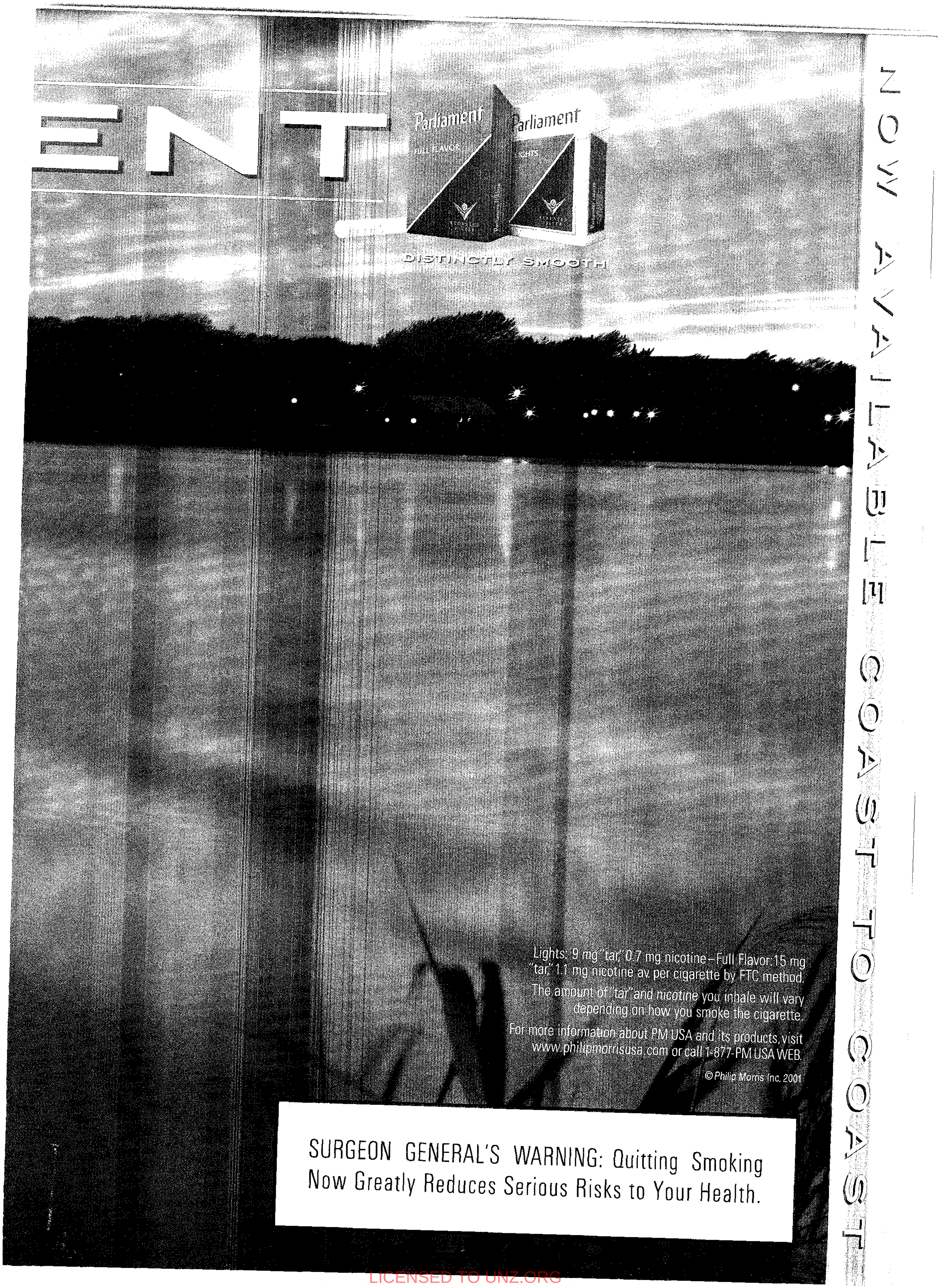
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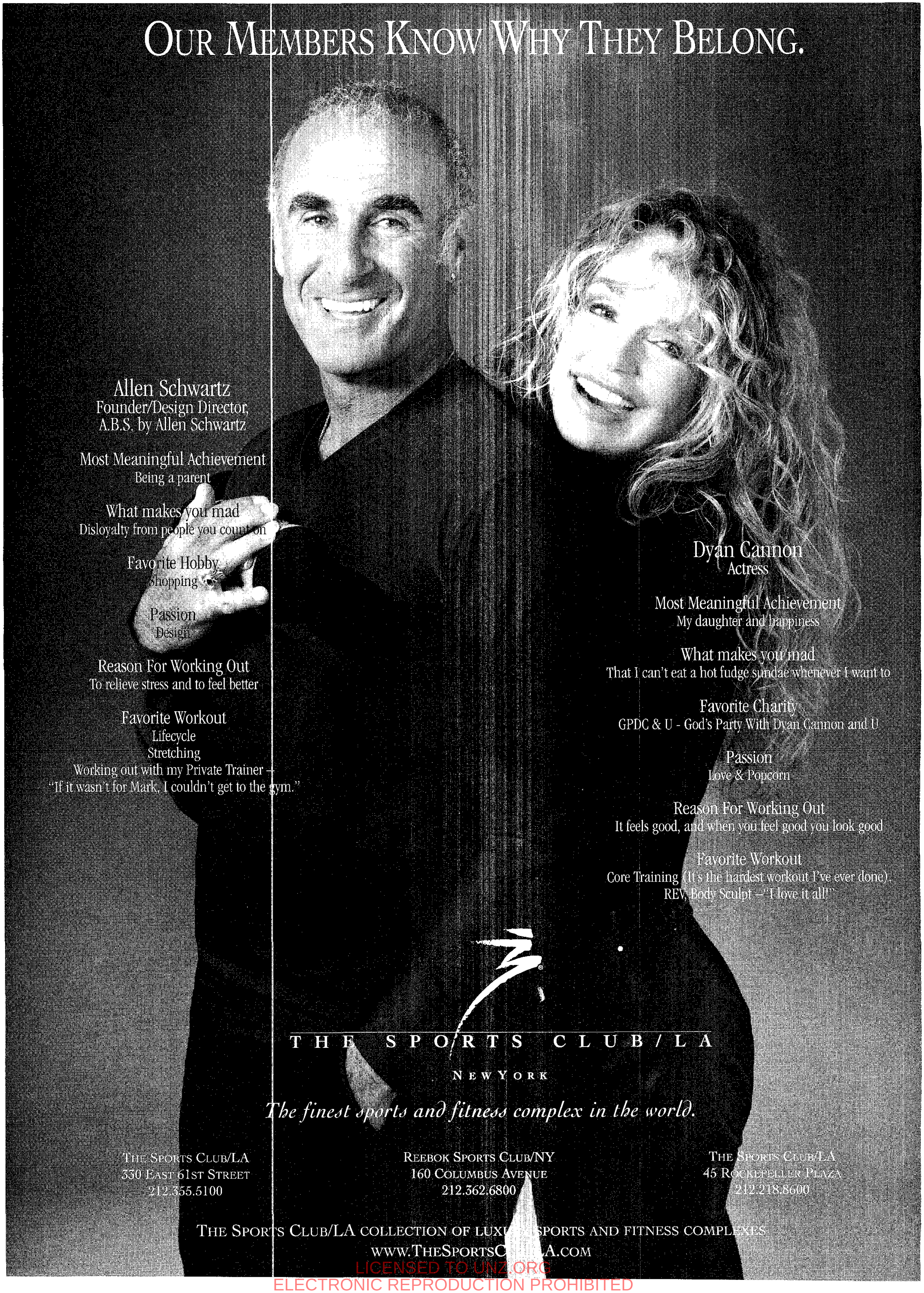

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Working out with my Private Trainer –
"If it wasn't for Mark, I couldn't get to the gym."

Dyan Cannon
Actress

Most Meaningful Achievement
My daughter and happiness

What makes you mad
That I can't eat a hot fudge sundae whenever I want to

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Contents

July 23, 2001

6 **Letters**

9 **Intelligencer:** Marc S. Malkin

11 **Scene:** Patrick McMullan

12 **Gotham**
Lizzie Grubman's post-crash spin control, plus a scorecard of Grubman allies and enemies

14 **Style:** Amy Larocca

16 **Real Estate:** Christopher Bonanos

Columns

17 **This Media Life:** Michael Wolff
The Tina and Harry myth, revised

22 **The City Politic:** Michael Tomasky
Chuck Schumer takes up the gavel as judger of judges

44 **Best Bets** Rima Suqi
Playful puppets, Cartier Cage bags, and the return of Kiehl's Ultra cream

46 **Sales & Bargains:** Bridie Clark
Little *white* dresses for summer

47 **Cue Best of the Week**

Critics

48 **Movies:** Peter Rainer
America's Sweethearts sugarcoats the backstabbing studio system; Brando and De Niro can't save *The Score*

55 **Books:** Daniel Mendelsohn
William F. Buckley's *Elvis in the Morning*—what does he know about the King, anyway?

56 **Theater:** John Simon
A Thousand Clowns charms its way to success

58 **Television:** John Leonard
Indie Sex: Taboos reduces cinema to a single dimension

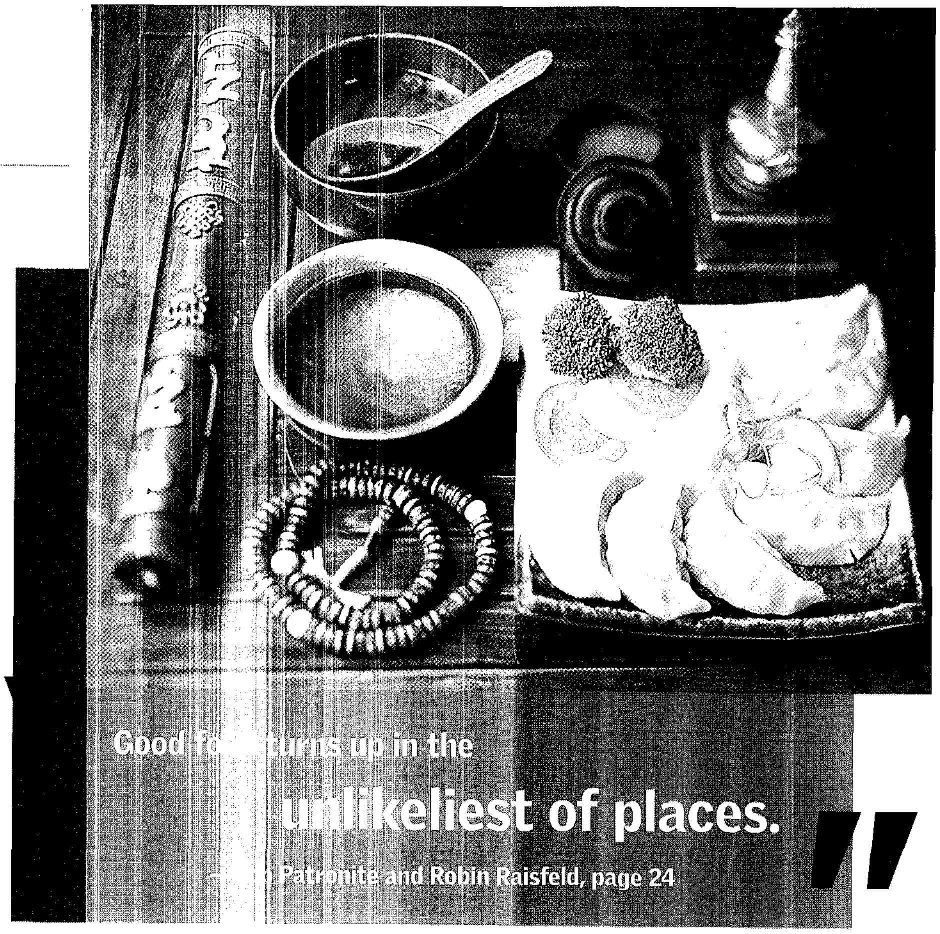
59 **Jazz:** David Yaffe
The JVC Jazz Festival: What *is* jazz?

61 **Listings**

94 **Classifieds/Personals/Real Estate**

104 **'Cue' Crossword:** Maura B. Jacobson
'Guardian' Crossword

Volume 34, Issue 28



"Good food turns up in the unlikeliest of places."

—Rob Patronite and Robin Raisfeld, page 24

24 Cheap Eats By Rob Patronite and Robin Raisfeld

There's no shortage of truly excellent food in New York—and no shortage of truly mind-blowing prices, either. Luckily, these two statements don't necessarily describe the same restaurants. Our Underground Gourmet experts have forked and knifed their way all over town, bringing back reports of smashing Swedish meatballs, luscious lobster rolls, crackling fried chicken, delicate dim sum, succulent hand-stuffed shawarma, and more—all at prices so modest they'd give Alain Ducasse heart palpitations.

36 Not Your Average Joe By Mark Adams

Onetime *SNL* superstar Joe Piscopo suffered a comedian's worst nightmare—he became a punch line. But now he's back, and this time he's plotting to turn Newark, New Jersey—Punch Line City, USA—into the Hollywood of the East.

38 Oh, What a Feeling By Amy Larocca

Mama Gena has a simple diagnosis for what ails New York women: They're so busy being successful, they've forgotten about pleasure—their own, that is. How to receive it from a man, or how to provide it for themselves. In short, they're not adequately "pussified." And the classes she leads at her School of Womanly Arts, which range from the practical ("Training Your Man") to the philosophical ("Trust Your Pussy")—are attracting a surprising cross-section of city sophisticates.

42 Boy Meets Girl By Mark Holgate

When men's-fashion design duo Richard Edwards crossed the final frontier into womenswear, they simply took the hip, urban fundamentals to which they'd always adhered and made them, well, a bit more feminine. The results? A subtle, instantly successful collection likely to claim prime space in many a New York closet.

COVER PHOTOGRAPHS: Counterclockwise from top right, Kenneth Chen; Ben Fink; Kenneth Chen (2); Ben Fink; Kenneth Chen; Joe Scafuro; Ben Fink; Kenneth Chen; Ben Fink; Joe Scafuro.

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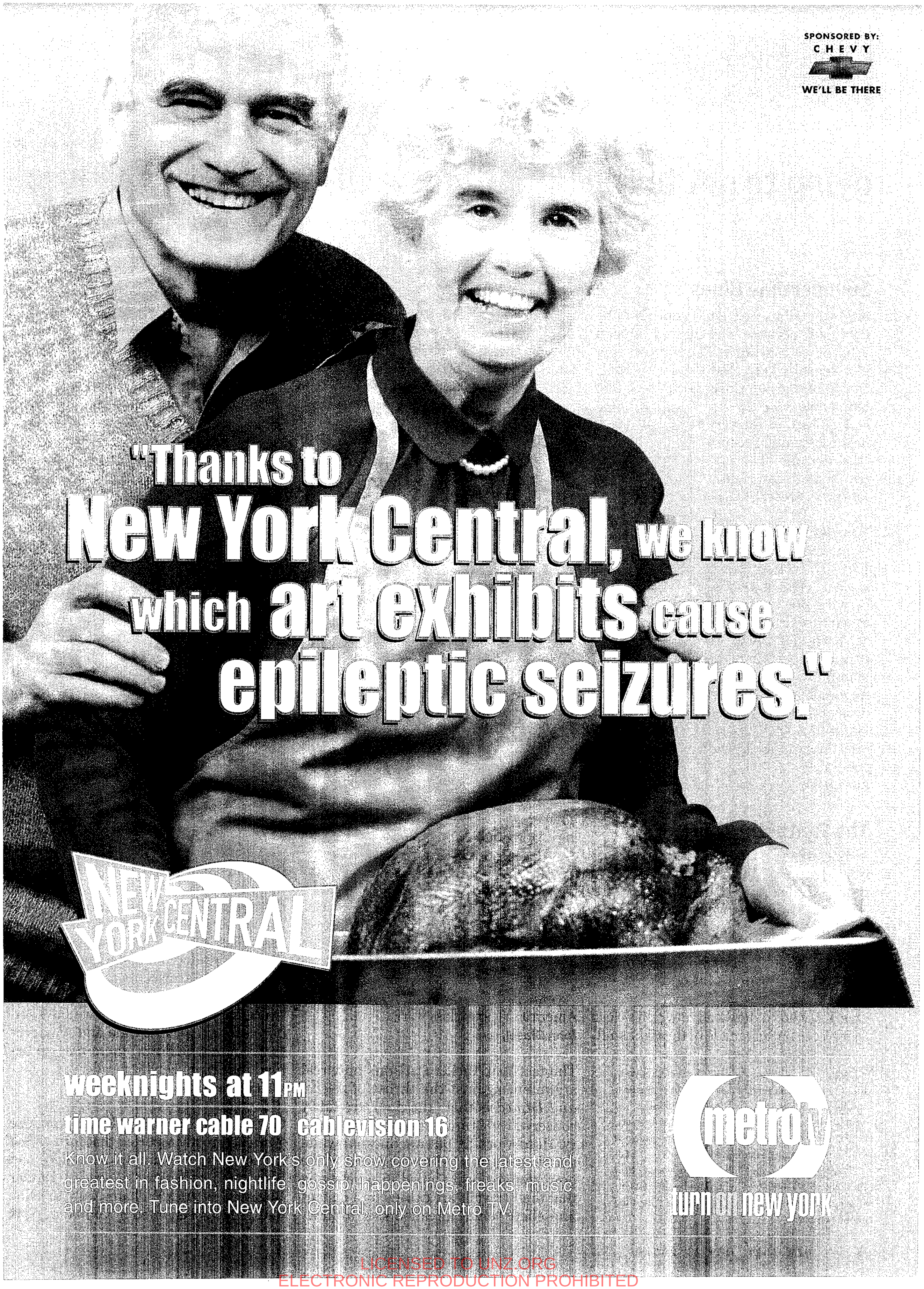
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Letters

> “Believe it or not, not everyone is dying to get to the Hamptons each weekend.”
> —Anne Davis

Summertime Blues

First you tell us we should adore Natalie Portman because she played Queen What's-her-face in *The Phantom Menace* [“9 Reasons Why Natalie Portman Is Our Summer Fun Cover Girl,” by Simon Dumenco, June 25–July 2]. Then, in the very next paragraph, because “she doesn't do crud.” Um, that's irony, right?
Jeffrey M. Gross, BROOKLYN

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Wolff on Murdoch's Exit Strategy

Your issue should have been called “Summer Fun—The Hamptons Issue.” My God, one would be hard-pressed to find much to do in the city in it. From shopping to eating to partying, the Hamptons seem to rule in your book. Believe it or not, not everyone is dying to get to the Hamptons each weekend. A little more info on summer in the city would have been nice.
Anne Davis, MANHATTAN

The Fantastic Mr. Fox

As one of the very few Australian journalists to have never actually worked for Rupert Murdoch, I must congratulate Michael Wolff for being just about the first commentator ever to drop the cant and look at the realities [“The Fox Trot,” June 25–July 2]. As with everything else in Rupert's life, he's planning his next big move, and it's out. After the fabulous mess at One.Tel (who's a dickhead now?), it's clear that No. 1 son isn't made of the right stuff. But father wants to ensure that the children are not going to fight each other over the bones. So he's picking off the meat himself. They'll be left with cash, not companies, and each hived off into noncombatant businesses to do with as they wish. NewsCorp always has been Rupert Ltd., and it will die with him. And only then, I guess, will he be recognized for the truly fascinating man he was (and I don't like anything about him).
Simon Nasht, LONDON

A Class Act

Tucker Carlson's review of Barbara Ehrenreich's *Nickel and Dimed* [“Working-Class Hero,” June 25–July 2] suggests that he may not have had time to thoroughly read this insightful book. He would have us believe that Ehrenreich offers “no realistic solutions,” that the book's only suggestions are increasing union density and “doubling the minimum wage” (stated nowhere in the book). In fact, her concluding chapter discusses at length the need for affordable housing, noting that simply transferring the middle-class mortgage-interest tax subsidy to the needy could allow “a truly low-income family to live in relative splendor.” More ominously, Carlson seems gratified to predict that Ehrenreich's message “will not be taken seriously by Congress” and that as a result nothing will happen. Is this essay just another sortie in America's vicious class war?
John Glasel, HOBOKEN, N.J.

The fact that Tucker Carlson's only real argument against the thrust of *Nickel and Dimed* is that “the poor are fairly conservative” is unintentionally revelatory. Hard-working but uneducated white people marginalized by the greed of the powerful are easily lulled into believing that their travails are caused by a distant and effete “elite” in cahoots with undeserving, freeloading minorities. Well, duh. Hitler had great success with this message; why shouldn't George Bush? Back in the sixties, when Ronald Reagan was still a governor, historian Kenneth Lamott called him a “symptom, not the cause” of a political movement he called “parafascism.” Thanks for reminding us, Tucker.
Tony Smith, PORTLAND, ORE.

Sullivan's Travails

I am concerned that Michael Wolff's article about Andrew Sullivan's “sex scandal” [“Strange Bedfellows,” June 18] misses the point. The problem is not that Sullivan was “cruising.” Few gay people (with the possible exception of Sullivan himself, in one of his more pontifical moments) would take exception to that. The problem is that Sullivan's lurid endorsement of “barebacking” in a clearly non-monogamous context belies all the sanctimonious posturing that has secured his position as the country's most visible gay journalist. For years, Sullivan has been making excuses for anti-gay ideologues while suggesting that the gay community is too irresponsible to assume the full rights and responsibilities of citizenship. He has supported same-sex marriage, but only as a much-needed bridle on our otherwise rampant sexual behavior. He has declared the AIDS crisis “over” because he himself has access to life-prolonging drugs, and has chastised others for expressing thoughts beyond unadulterated gratitude toward the pharmaceutical industry. This scandalette proves the disconnection between the tedious sermons we have endured for the past decade and whatever “real Andrew Sullivan” there may be behind the Stepin Fetchit façade.
William Berger, MANHATTAN

CORRECTION Due to an editing error, *New York* incorrectly reported that former *Self* fashion director Xanthipi Joannides had been hired by *Harper's Bazaar* [“Bazaar Behavior,” by Alex Williams, July 16]. She had, in fact, been hired by *Glamour.* ■

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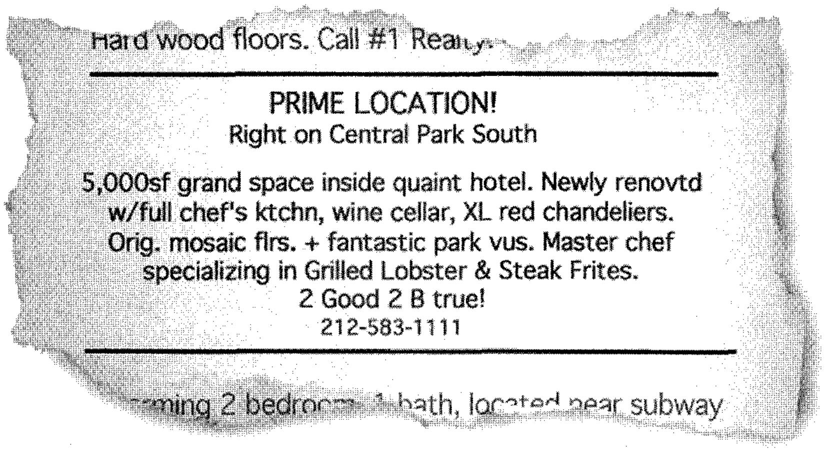

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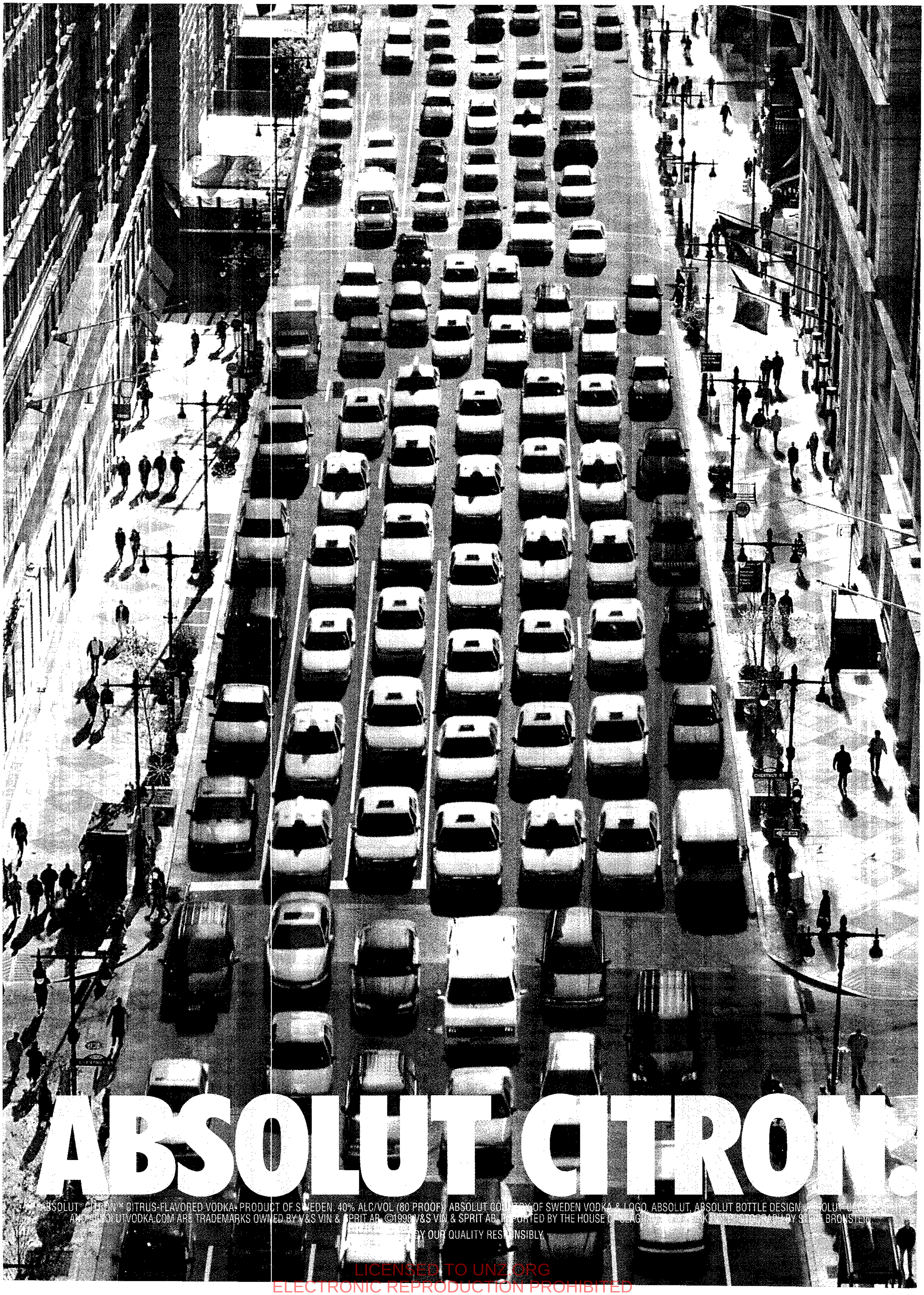

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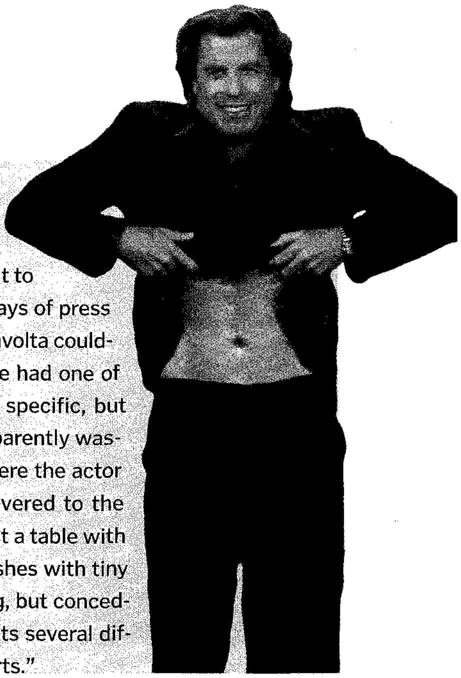
Intelligencer

By Marc S. Malkin

Gray's Anatomy: Still Healing

Our get-well wishes go out to **Spalding Gray**. It turns out that he suffered a fractured skull as well as a fractured hip in that car accident in Ireland on June 22. Gray was riding through County Westmeath in a car driven by his wife, **Kathie Russo,** when they were hit head-on by a van. Russo says doctors diagnosed the skull fracture two days later, after she noticed a dent in his forehead. Russo and another passenger, **Barbara Leary** (widow of Timothy Leary), were treated and released on the same day. The 63-year-old monologuist flew back to the States on July 12 and will undergo surgery sometime this week; he is expected to make a full recovery. In fact, Gray didn't waste any time getting back to work. He began plotting a monologue about the disastrous trip from his bed in the Dublin-area hospital.

John Travolta's Moveable Feast



John Travolta has been bragging lately about how exercising more and eating less have helped him slim down to 205 pounds. Well, we hope the six-foot-two actor was able to make it to the gym during his recent stay in New York. While doing two days of press for his latest action flick, *Swordfish,* at the Bryant Park hotel, Travolta couldn't decide what to order from the hotel's restaurant, ILO, so he had one of everything delivered to his suite. "He didn't ask for anything specific, but wanted the full menu both days," one source says. But that apparently wasn't enough. His staff also called over to the Four Seasons—where the actor was staying—and had one of everything from *its* menu delivered to the Bryant Park suite as well. At one point, we're told, Travolta sat at a table with all the food spread out before him and sampled most of the dishes with tiny bites. Travolta's rep insists the star's meals were never that big, but conceded he may have given in to his sweet tooth: "Sometimes he gets several different desserts and tries a little bit of each one. He likes desserts."

Legally Blonde: The Director's Cut

Legally Blonde may look like a harmless teen flick, but the Motion Picture Association of America wasn't so sure. The academy's ratings board, says director **Robert Luketic**, threatened to slap his first feature with an R rating if he didn't cut certain words from the dialogue. So what, exactly, was so shocking in a comedy about a ditzy Los Angeles co-ed (**Reese Witherspoon**) who finagles her way into Harvard in order to woo back her high-school sweetheart? "They said I couldn't use the word *cunnilingus,* which was fine," Luketic told us at the PG-13's movie's Southampton premiere. "But then they told me to cut *wiener.* I mean, you can't really get any sweeter than wiener." An MPAA spokeswoman declined to comment: "We could only give you the rating and what it's for. We don't comment on the process of how it got there."

House Hunting of the Rich and Famous

It looks like the East End may get hit with another wave of celebrity homeowners. Although **Sarah Jessica Parker**'s rep denies it, we hear that the *Sex and the City* star and hubby **Matthew Broderick** are thinking about buying a place in Bridgehampton, a month or so after the twosome signed a lease for a summer rental in Sagaponack. And last week, director **Rob Reiner** was spotted not only watching the fireworks on Georgica Beach with **Steven Spielberg, Meg Ryan, Gwyneth Paltrow,** and **Nora Ephron** but also looking at a home on Cottage Avenue in East Hampton. (Ryan and Ephron came along for the ride.) Meanwhile, Hollywood powerhouse turned Vegas honcho **Sandy Gallin** was overheard on Main Street in East Hampton talking about how he recently took a look at the $4 million house **Andrew Tilberis** shared with his wife, the late *Harper's Bazaar* editor Liz Tilberis, in the town's Northwest Harbor section. Tilberis doesn't know who has seen the house but told us, "I've had quite a few offers that have been unacceptable. I'm not desperate to sell it, but I've got something else I'm looking at on the East End to buy. Hopefully, it could all happen at the same time."

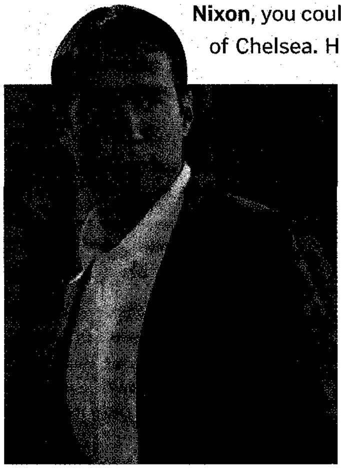
Every Picture Tells a Story

House Beautiful editor **Marian McEvoy** obviously admires the personal style of Ralph Lauren design vice-president **Bob Andrews** and pediatrician **Peter Vaccaro**; she put their Water Mill home on the cover of her July issue. But attentive readers have pointed out that what was good enough for the cover apparently wasn't good enough inside: The cover shot features a quaint corner of the master bedroom with, among other things, a lettered sweatshirt and books on photographer **Herb Ritts** and the homoerotic work of **Tom of Finland**. On page 65, the photo reappears—but the

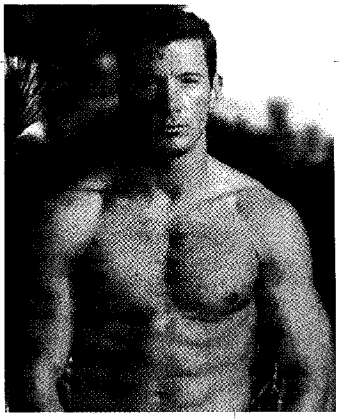
Photographs: from top, Kevin Winter/Image Direct; Walter McBride/Retna; Dennis Van Tine/London Features.

Intelligencer

Will the Real Gay Porn Star Please Stand Up?



It's like a plotline right out of *Sex and the City:* A gay porn star wants to sleep with Carrie Bradshaw. When Carrie's furniture-making boyfriend Aidan Shaw (played by **John Corbett**, pictured at left) first appeared on the HBO hit starring **Sarah Jessica Parker**, **Kim Cattrall**, **Kristin Davis**, and **Cynthia Nixon**, you could practically hear a collective gasp coming out of Chelsea. His name is an apparent homage to one of the, um, biggest gay porn stars of all time, **Aiden Shaw**. The real Shaw (pictured, right) is loving the attention. "I get a lot of e-mails from fans about it," he said from his London flat. Even though he has a boyfriend, Shaw wouldn't mind a little romp with Carrie. "I'd love to go out with Carrie Bradshaw," he told us, laughing. "What I mean is, if it was just a date I'd want someone more like Debbie Harry. But if sex was involved, then I'd definitely want to be with Carrie."



letters on the sweatshirt have been erased, along with the titles from the spines of the books. What happened? "It's common to change pictures like that," a rep for the magazine explains. "They take out what they don't like to make the picture more pleasant." So why wasn't the cover shot manipulated as well? The rep doesn't know, and McEvoy was vacationing in Europe and unavailable for comment.

A New Lease on Life for Moomba?

Just call it the Lounge Formerly Known As Moomba. The Greenwich Village hot spot—which was abruptly shuttered in April by front man **Jeff Gossett**—may be reopening in the fall, but under new owners and a new name. After recently forming a corporation called Park Avenue Entertainment, nightclub promoters **Michael Heller**, **Larry Kramer**, **Michael Satsky**, and **Doug Akin** snatched up the twelve-year lease on the place for about $1 million (that's on top of the $8,000-a-month rent). Heller insists the revamped space—a new name has not been chosen yet—will not be another celebrity clubhouse like Moomba. "We want to promote to an Upper East Side preppy crowd rather than a trendy VIP-celebrity kind of crowd," says Heller, a promoter at Etoile, the Globe, and Siren. "Think of it more like a Dorrian's downtown." But the karaoke machine will stay: "I've always thought the upstairs was perfect for that."

Mike Bloomberg's Got the Velvet Touch

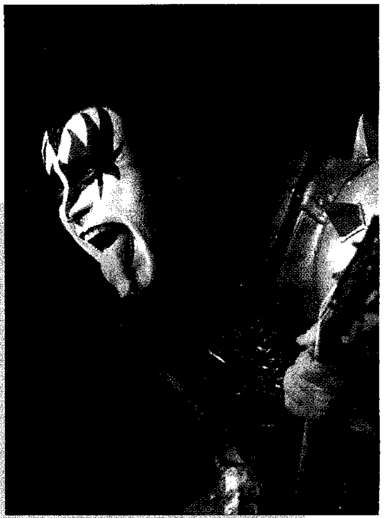
As far as we know, **Michael Bloomberg** is the first mayoral candidate to step out to "Beige," the weekly gay night at B Bar. The Republican billionaire and his girlfriend, **Diana Taylor**, had a three-hour double date in one of the VIP booths there last Tuesday, with policy adviser **Jonathan Capehart** and his boyfriend, architect **Giuseppe Lignano**. Bloomberg was amused to hear that the reservationist had booked his table under the name "Bloomberry." On the way out, he stopped to chat up doorman **Derek Neen** on how he decides who does and doesn't get past the velvet rope.

Recipe for Success

Talk about a family meal. **Alison Becker Hurt**, owner of Alison On Dominick Street in SoHo and Alison by the Beach in Sagaponack, is apparently making a play for a TV career. She's currently shopping around a proposal to host a *Joy of Cooking* television show. It wouldn't be a stretch. Hurt's cousin and partner on the project, **Ethan Becker**, is the author of the most recent edition of *Joy*, and Becker's grandmother Irma S. Rombauer was the original author of the 1931 homemaker's bible. Hurt, a onetime actress and author of 1999's *Kitchen Suppers: Good Food to Share With Good Friends,* wouldn't confirm or deny that she's ready for her close-up: "Anything is possible."

With Catherine Townsend and Aric Chen.

Gene Simmons's Big Adventure



Gene Simmons's girlfriend of seventeen years, former *Playboy* Playmate **Shannon Tweed**, has a perfectly toned figure, but that doesn't mean the Kiss front man can't appreciate the charms of a full-bodied woman. "I'm sick of these designers who design for skinny women that you wouldn't want to bed," he was overheard saying last week at a fashion show at Ohm that was staged for *Curve*, a documentary about plus-size models. Simmons even slipped backstage to chat up the voluptuous, half-naked catwalkers as they prepped for the show. Most of his attention was focused on **Tammy Carney**, the **Anna Nicole Smith** look-alike star of Victoria's Secret's Plus Fit Line campaign. "He definitely took a special interest in her, and they were talking for quite a while," says our spy. But it's no surprise that Simmons likes variety: The long-tongued rocker claims to have slept with more than 3,000 women.

Photographs: from bottom, AP Wide World; Craig Blankenhorn.

Scene

Blonde Ambition

"Look at those girls in their pink Manolo Blahniks," observed **Selma Blair** at the Southampton premiere of *Legally Blonde* on July 7 at the Capri hotel. "That's so *Legally Blonde*." Her co-star, **Reese Witherspoon**, who was accompanied by her husband, **Ryan Phillippe**, had been in the Hamptons only once before but was cutting this visit short to return to her new baby. "It's a film about being cool with yourself and not falling prey to other people's judgments," she explained. **Jordana Brewster** made the party but skipped the film. "I don't like premieres. Too many people around who worked on the film, watching your reactions."

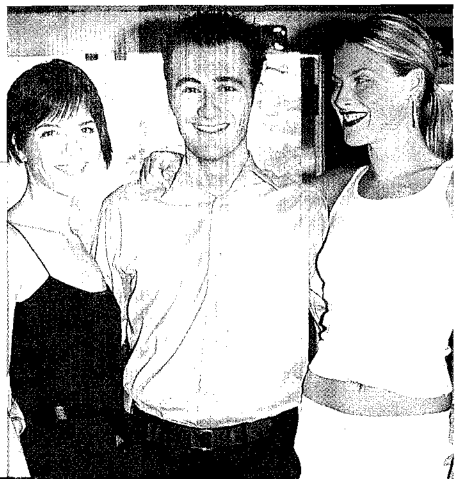
BETH LANDMAN KEIL

A *Good* Party

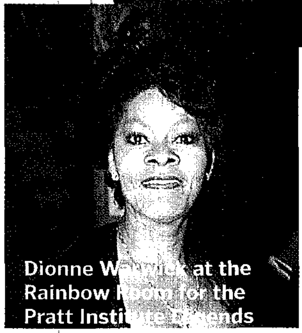
The crowd at Serena for **Nick Hornby**'s novel *How to Be Good*, on July 10, was light on the single-guy record geeks who populate his books (most notably *High Fidelity*). Of course, there were a few—shyly handing over their volumes for autographs and departing starry-eyed—but the room was mostly filled with Banana Republican publishing types. "The most unglamorous group," joked *Fraud* author **David Rakoff**. "Except maybe pipefitters." **James Wolcott** introduced himself to the author, then mused, "You come over from England for a book party, and you think, 'Who are all these people?' At least at mine"—for his recent novel, *The Catsitters*—"it was all people I knew." Hornby hardly looked lost, though he said he doesn't get to New York much. Does he, like so many Brits, find our streets kind of mean? "Mean?" He looked incredulous. "*London* is mean. Americans are *direct*."

CHRISTOPHER BONANOS

Photographs by Patrick McMullan


Selma Blair, Robert Luketic, and Ali Larter at the *Legally Blonde* after-party.

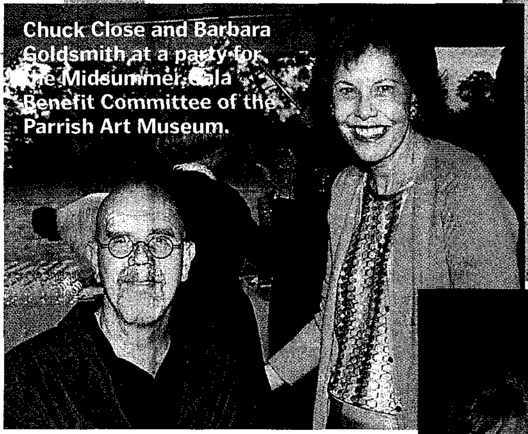
Star Jones, Alan Rogers, and Cornelia Guest at Rogers's home for a party benefiting God's Love We Deliver.

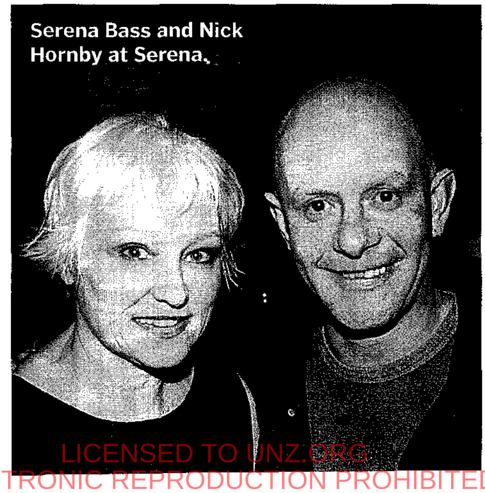

Dionne Warwick at the Rainbow Room for the Pratt Institute Legends

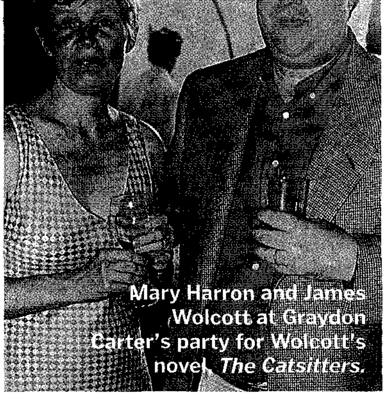
Annette de la Renta and Henry Kissinger at the Harmonie Club celebrating Kissinger's new book, *Does America Need a Foreign Policy?*.

Puff Daddy at the Maidstone Ball Field for the Roc-a-Fella Records vs. Bad Boy Records softball game.

Amber Valletta and Matthew Williamson at Bungalow 8 for [illegible] Williamson show.


Chuck Close and Barbara Goldsmith at a party for the Midsummer Gala Benefit Committee of the Parrish Art Museum.

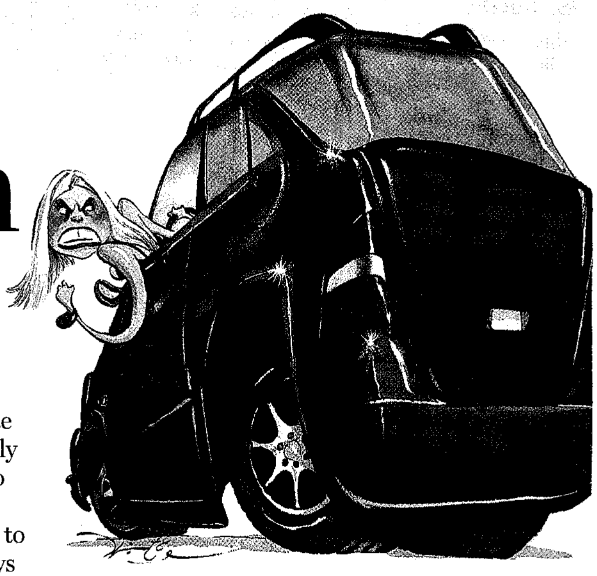

Serena Bass and Nick Hornby at Serena.


Mary Harron and James Wolcott at Graydon Carter's party for Wolcott's novel, *The Catsitters*.

Its children emerge sophisticated, both stunted and overdeveloped, perverted, premature—Ernest Gruening

GOTHAM

LawHampton



Why Lizzie Grubman's legal team is contemplating worst-case scenarios. By Alex Williams

Her crisis outside Conscience Point may end up costing Lizzie Grubman plenty. But her freedom? No one's seriously thinking that's what's at stake—except, that is, for her lawyers. Jail is very much on the minds of the people in the Grubman camp. They believe that there's been a rush to judgment, motivated partly by Suffolk County politics and class issues. And so they're making with renewed vigor a case they feel should be obvious: It was an accident. "If anyone would think the story through," says Stephen Scaring, one of two Long Island lawyers handling Grubman's case, "they would see that the vehicle she was driving had 325 horsepower. It's probably the most powerful SUV in the world. If she really did what the bouncer said—that is, she intended to back into the crowd—she would have taken the building down. This was clearly an accident. We're hoping that at the end of the day, everybody sees that."

Scaring's point of view might make good financial sense to the victims as well. "The people who are injured are quite rightfully going to find lawyers to sue," says one source with knowledge of the case. "Which, frankly, Allen Grubman [Lizzie's high-powered-lawyer father] would like, because he knows the only way to solve the problem is to pay everybody who got hurt. That's the only way to end it. If you have a broken ankle, you'll be mad. But if you have a broken ankle and a big check, you're not nearly as mad."

In other words, the interests of the Grubmans and the victims are actually quite similar. "I think it's to all their benefits for it to be found to be an unintentional act, so insurance will cover it," says a prominent Long Island lawyer. "I'm sure this doorman, Scott Conlon, who gave a statement that it was intentional, his lawyer's probably going to tell him to reconsider."

The problem is that Suffolk County district attorney James Catterson, up for re-election in a heavily Catholic, law-and-order county, is pushing for a criminal indictment. And the speed at which he's doing it is making it difficult for Grubman's team to put forth a reasonable "accident" argument and to try to settle with the victims.

It's hard to find anyone in Manhattan who believes that Grubman intentionally gunned her car into the crowd—but many are realizing just how far Suffolk County really is from Manhattan.

The Lizzie Skinny

Friends of Lizzie

Dori Cooperman: Childhood friend, former employee, and confidant; was in the SUV. **Tara Reid:** Grubman adviser about boys and makeup—but a criminal case? **Andrew Sasson:** Ex-boyfriend (and Jet East owner); Grubman reportedly fled to his house after the accident. **Peggy Siegal:** Grubman's fire-breathing partner; currently on the team—but is all this going to change the relationship?

The Legal Team

Edward Burke Jr.: His Suffolk County connections (Dad's a judge) made Burke call No. 1. **Stephen Scaring:** Straight-shooting star of the Suffolk County defense bar; handling the criminal case. **Ed Hayes:** Tart-tongued master strategist and friend of the powerful.

Allen's Kitchen Cabinet

Tommy Mottola: Client of father *and* daughter. **Martha Stewart:** Lily Pond Lane neighbor; finger sandwiches for the defense team? **Clive and Fred Davis:** Veteran record exec and his high-powered music-business-attorney son.

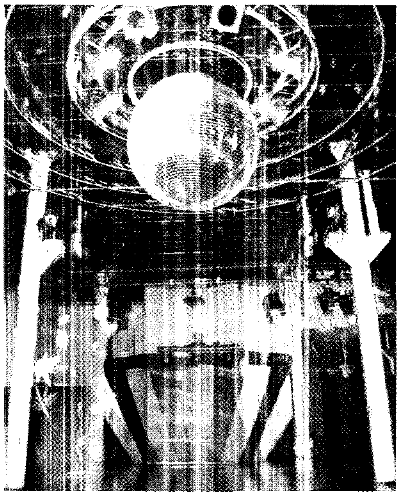
Adversaries

Adam Wacht: Little-known record exec suing Grubman for $30 million—that'll make the music business take notice. **Scott Conlon:** Bouncer with relatively minor injuries (no broken bones) added to famous (*White trash!*) insult. No lawsuit. Yet. **Nadine Johnson:** High-powered P.R. woman; employed Lizzie before she got hot. Word is, has never forgiven her. **Col Allan:** Editor, New York *Post.* Taking a tough populist line—but what does Rupert think?

Photographs: opposite page from top, Michael Sofronski; AP Wide World. Illustrations: this page, Michael Witte; opposite page, Jessica Kasper.

Nightlife

Twilo's Twilight



Where do nightclubs go to die? To eBay, just like everything else. Since the recent closing of Twilo by the city, bits of the club are up for auction online. And the owners aren't just selling flyers and posters: The club's mirror ball; VIP-room furniture; and Junior Vasquez's D.J. booth, including turntables, monitors, record bins, and, poignantly, Junior's mini mirror ball and D.J. mask, are all up for bids.

As ever on the Internet, however, it's buyer beware, and Twilo remains as controversial as ever. According to Junior himself, who's not pleased about the auction of his booth (which failed to meet its reserve), "it's a scam. [The seller] might be selling some of the wood and the cabinets, but I have my mixer." Vasquez also goes off on Twilo's owners—calling them "scumbags"—and recites a number of nonpayment claims. His manager, Jerome Farley, has filed complaints with eBay, saying "they sold the disco ball three times to three different people." (It went for $5,100 in late June.)

Peter Sullivan, lawyer for Twilo's owners, shrugs off Vasquez's comments. "All of the equipment but for the mixer and one other piece of non-sound equipment is there," he says, adding, with a sigh, "Have you ever worked with D.J.'s?" Though he continues to appeal Twilo's closure (for violation of building permits), it's unlikely that Vasquez will be back: He's negotiating for a new residency at another club, to start in late September.

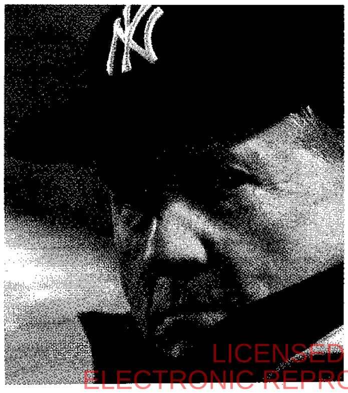
As for the ball's buyer, he doesn't seem worried. "I don't know how many 54-inch, 150-pound mirror balls there are in New York," says Steve Levy of L.A.'s Moonshine Music. He's arranging to "go out there and pull it down from the ceiling." After that, Levy plans to lend the ball to *BPM Culture* magazine for a road trip—"the Twilo Mirror Ball Adventure. They're going to take it to places like Graceland, let people in the Grand Canyon touch it." BEN WILLIAMS

Baseball

Meet the New Boss

The prevailing opinion of George Steinbrenner is that he's mellowed. But when Mark Mandrake, publications director for the Yankees, recently called me in for a job interview, I got a fleeting view of real life at the Stadium. "Dress nicely," Mandrake said. "And don't mouth off to him; that's a sure way to not get a job in this organization." He implied that it had happened before.

It was the first time I'd been to a ballpark in a suit. "I'm going to start off by telling you two things," Mandrake said. "First, the hours: Steinbrenner expects every employee to be here—in addition to regular working hours—for every home game, beginning to end. Sometimes when he's in a bad mood, he'll call everyone in on a Sunday from 8:30 A.M. until 9 at night, and if you're not here, you're fired. I worked 120 hours two weeks ago. Second, the pay. It is $26,000. That salary comes from above me, and it is firm. I cannot give you $26,000 and one cent. If the team goes to the playoffs—and this being the Yankees, that's a good bet—you will travel with the team, all expenses paid. If you play your cards right, you'll get to hang out with the players. If we win the World Series, you would be the last eligible hire this season to get a cut of the Series check, which could be as much as your salary. And then there's this . . . " Mandrake held up a hand to show me his golf-ball-size ring. "This thing alone is worth several thousand."



Saturday night, I came home to a message: Mandrake had offered the job to someone else. On Tuesday, he called again; the other choice had fallen through. I had until the game that night to decide. I made a show of agonizing, but when Mandrake called me back, half an hour after the Yankees won, I said no. "Is it anything other than the money and the other circumstances?" No. "I understand," he said. "I've had this conversation several times already." KEVIN LERNER

THE BIG QUESTION

West Nile, Lyme disease, presidential motorcades: What will terrorize the city next?

Samm Levine, actor, *Freaks and Geeks*: "Rejected publicists running amok."

Richard Lewis, actor-comedian-author: "Somehow, some way, Richard Nixon will make yet another political comeback—this time rising from the dead and running for mayor."

Michael Capuzzo, author, *Close to Shore:* "Only five New Yorkers have been bitten by sharks since 1670. I'd say, Beware of neighbors and friends: New Yorkers bite each other an average of 1,500 times a year."

Mickey Kaus, writer, kausfiles.com: "Ennui. The sudden realization that the Bush-Daschle era is terminally boring, everyone's a centrist, history has ended, the streets are safe, and the art world has run out of ways to shock."

Busta Rhymes, rapper-actor: "Peace!"

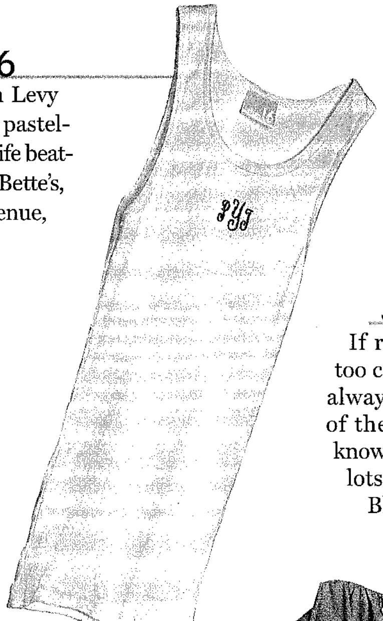
Andrew Solomon, author, *The Noonday Demon: An Atlas of Depression:* "Hatless, beardless, denuded Salvation Army Santa Clauses. I and every other gay man in New York will be stripping them of their ludicrous drag come the holidays; my fear is that after we've clocked them with their prinky little bells and rolled them into the gutter, they may become a traffic hazard."

JADA YUAN

Style

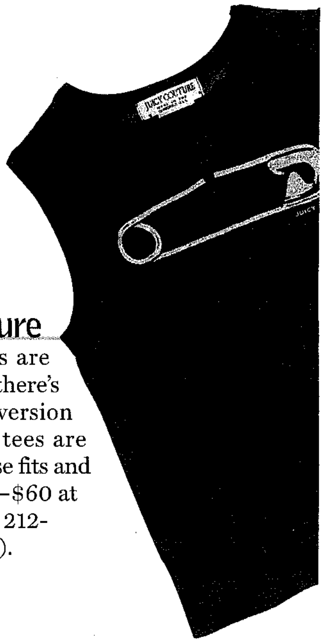
AMY LAROCCA

The T-shirt, that perennial summer classic, has gotten a fashion overhaul. From couture to do-it-yourself, the look is anything but basic.



Cabana 16

Designer Meredith Levy has a preppy-girl, pastel-monogram take on wife beaters ($60 at Olive & Bette's, 1070 Madison Avenue, 212-717-9655).



Juicy Couture

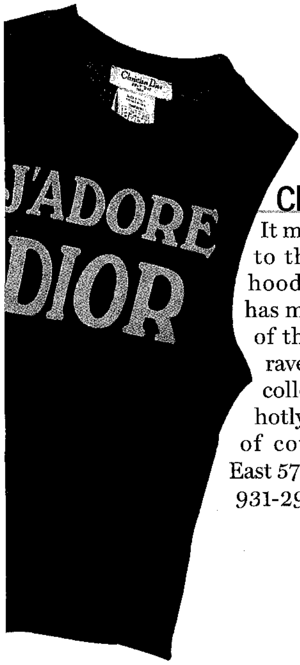
If real safety pins are too creepy for you, there's always Juicy's tidy version of the trend. Juicy tees are known for good, close fits and lots of colors ($24–$60 at Bloomingdale's, 212-705-2000).

Heatherette

Richie Rich used to be a club kid (he once went on *Oprah* to explain Limelight to middle America). Now he makes punky, reconfigured T-shirts ($35–$125 at Patricia Field, 10 East 8th Street, 212-254-1699).

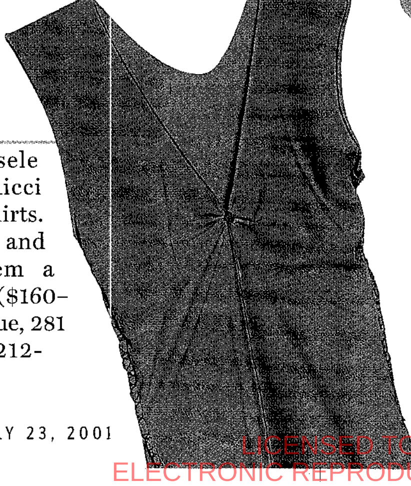
In the Pink

Bring your own T-shirt and the girls at this East Village shop will help you ruche, bedazzle, and shred it with their ingenious collection of decorating gear ($16–$20; 447 East 9th Street, 646-286-3321).



Christian Dior

It may deliver you right to the verge of victimhood, but John Galliano has made the iconic T-shirt of the summer. From his rave-inspired fall-couture collection, this was one hotly anticipated piece of cotton ($140; 21 East 57th Street, 212-931-2950).



m.r.s

People like Gisele and Christina Ricci swear by m.r.s T-shirts. Intricate threading and pulling gives them a painted-on quality ($160–$500 at Hedra Prue, 281 Mott Street, 212-343-9205).

Yokozzy

These handcrafted T-shirts are made with scraps of lace, rayon, and yarn. No two are alike, so it's worth stopping by this vintage shop if you're in the neighborhood to see what the owners have put together ($65–$85 at Flood, 26 First Avenue, 212-260-2269).

Photographed by Andrew McCaul.

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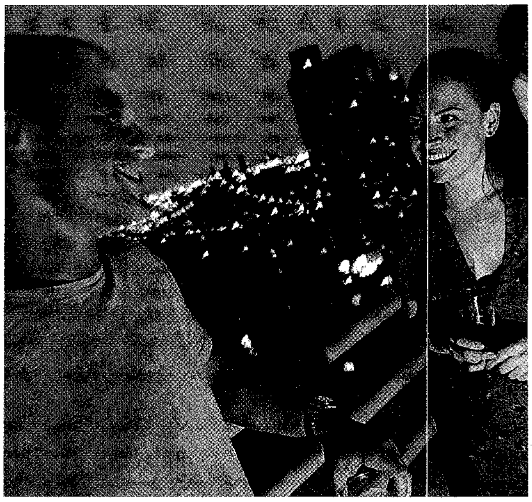
Let's Stay Together



Anxious to keep their best tenants, high-end landlords are resorting to a desperate measure: being nice.

Could it be that the life of a New York City tenant is getting easier? Consider the situation in the seven Upper East Side buildings owned by RFR/Davis: The company, eager to keep its young, upscale tenants happy—and re-signing—recently threw a "Swinging Singles" bash on one of its rooftops, complete with stand-up comics and a D.J.

"There's a lot of new development," explains RFR/Davis's Felicia Harrison. "So we're trying to stand out and keep the tenants that we have." At least one renter, Dexter Bridgeman, was impressed: "It must have cost them a fortune." (Harrison is also apt to play matchmaker, providing phone numbers when her eager tenants drool over a hunky financier in the elevator.)

Yes, it's true: All that new construction over the past five years, together with the softened stock market, may just mean that customer service is back. "We're seeing a change in the market, and landlords are willing to do what they can," says Feathered Nest's executive director Ruth McCoy, who's even seen a few of them give out a free month or two of rent. "Any landlord would prefer a good tenant to stay. It's easier not to have turnover." One of Feathered Nest's new buildings, the Foundry, on West 54th Street, has given out more than a dozen $500 Kenneth Cole gift certificates as prizes for successful referrals. "Our tenants are young, and they love the fashion," says president Nancy Packes.

Still, this sort of tenant-stroking takes place in upscale buildings only. (In the RFR/Davis buildings, which have gyms and cinema rooms, a studio can run to $3,000 a month.) But though mom-and-pop landlords aren't brokering first dates for the kids in their partitioned apartments, they are becoming more flexible. "More landlords now will let out-of-state parents co-sign a lease, or they'll take more people sharing," says Christopher Thomas, senior vice-president of William B. May's Brooklyn Heights rental office. "And more are allowing pets." So far, few appear to be making the final concession—reducing the rent. ABBY TEGNELIA

Caution: Nervous Broker Driving

A Partridge Flies the Coop

The first time **Danny Bonaduce** saw this brownstone at 654 Washington Street, in 1998, he made an offer—*I think I love you!*—before even getting to the second floor. Which he promptly renovated, adding miles of wraparound mahogany bookcases. (Who knew? Danny reads!) But the *Partridge Family* moppet turned junkie turned D.J. recently took a new gig in Los Angeles and last week sold the house for a surprisingly modest $1.85 million. "A renovated single-family for under $2 million? I've never seen anything like it," says MLBKaye International's Warren Pearl, his broker. The buyer, a Wall Street investment banker, looked at 30 other places before reportedly falling for this place as fast as Danny did. (He's keeping the bookcases but gutting a lot of the rest of the house.) And Danny got his asking price—meaning all concerned could *c'mon-get-happy.* JOY ARMSTRONG

Big Deals

SoHo

50 Wooster Street

2-bed, 3½-bath, 2,300-square-foot loft. Ask: $1.475 million. Sell: $1.4 million. Maintenance: $1,000. Five months on market.

Don't expect to see milk crates and cardboard storage boxes stacked in this college pad. These student sibling buyers hired architect Warren Freyer, who designed Miramax's TriBeCa offices, to add a little *Real World* flavor to this raw space. So far, they plan on installing glass walls, a 25-foot granite kitchen counter, and a stream of back lights. "They want to keep the space as open as possible," says Douglas Elliman's Patricia Vance, who brokered the sale. What's next? A hot tub, a pool table, and a video camera in every room?

East Hampton

7-bed house. Ask: $25 million. Sell: Approximately $19 million. Seven months on market.

When William Simon was Nixon's Treasury secretary, his signature appeared on millions of dollars of U.S. currency. Perhaps some of them were even included in the just under $19 million his estate got for his Hamptons spread. (That giant figure nevertheless represents a $6 million comedown from the asking price.) Sources say the buyer is Wall Street money manager Fred Shuman, a Hamptonite of two decades' standing. The property includes 4.3 acres, a 50-foot pool, two guest cottages, and a windmill. Both buyer and Sotheby's broker John Golden, who is said to have made the deal, declined to comment. J. A.

Photographs: top, Mark Peterson/Corbis SABA; bottom, Robin Platzer/Twin Images.

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THIS MEDIA LIFE **Michael Wolff**

Book 'Em

A new bio roughs up the media world's *Über*-power couple—no surprise there. But how, exactly, did Tina-and-Harry-bashing become everybody's favorite pastime?

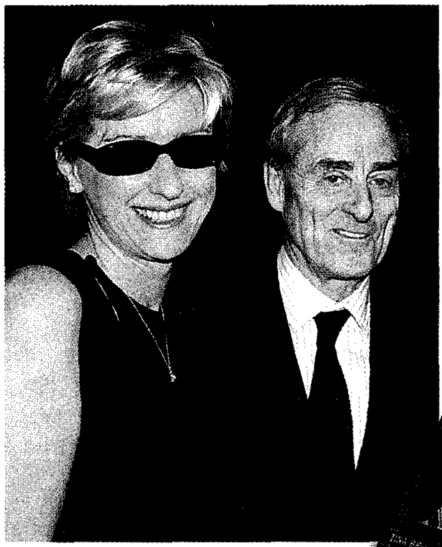
ONE MORNING A FEW MONTHS AGO, I FINished my run and, following my usual routine, picked up a newspaper in the lobby of the Carlyle Hotel. On my way out, a woman in an outsize raincoat, with a refugee-like scarf around her head, weaved toward me. She seemed confused, or in some distress, or so nearsighted as to make you think immediately of Mr. Magoo. She reached out to steady herself on me and, in an English accent, which made her seem somehow even more befuddled, asked, "Do you know the way to Madison Avenue?"

"You're actually *on* Madison Avenue," I replied, looking at her closely and realizing, suddenly, that the discombobulated woman was Tina Brown.

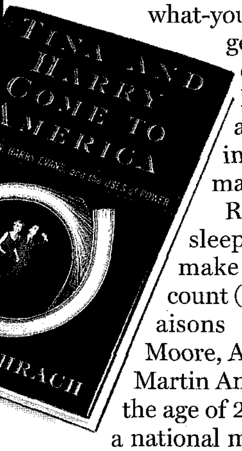
This story, which I've been dining out on, and which everyone I've told has enjoyed enormously, is an example of backlash. You could not have told this story a few years ago. People would not have been receptive to it. It would have said more about the teller (that you were envious of or, worse, unknown to Tina). Or it would have been understood in a different way. It might have even seemed charming, humanizing (at the height of her power, people often spoke of her vulnerability).

Whereas, at this moment, everyone understands it as caricature. Belittling. Farcical. Possibly exaggerated (was she really weaving? Really wearing a scarf like that?). It fits the current thinking: Tina Brown is a lost figure who can no longer even find her way to the main thoroughfare of her life and career.

But now, partly because of a new book, *Tina and Harry Come to America,* I find myself feeling more than a little guilty about telling this story (and not once either—I've retailed it everywhere; of note, if not necessarily in my defense, the only people I know who haven't participated in the Tina-bashing craze are people directly on her payroll—and many of them have found it an irresistible diversion, too). The book codifies and collects every aspect and tonal shift of the revisionism directed against Tina Brown and her husband, Harold Evans. Its focus (not unlike my Carlyle story) is the morphing of the couple's fabled acuity, style, and ambition into nearsightedness, frumpiness, and profound lack of direction. It is, although the book's author, Judy Bachrach, may not necessarily realize it, about a perceptual transformation. And while I don't know if their fall from grace is as world-class as the book makes it out to be (on the level of Nixon's and the Clintons', the book suggests—it even has Hillary bashing Tina), or even how noteworthy it is to people outside the media community, it certainly makes you think that as backlashes go, it's really up there.



Joint venture: Tina and Harry make the scene at The Four Seasons.


TINA AND HARRY COME TO AMERICA
TINA BROWN, HARRY EVANS, AND THE USES OF POWER
JUDY BACHRACH

THE BOOK, WHICH DETAILS THE COUPLE'S professional, social, and sexual histories (here is a universal lesson: Whoever you sleep with will someday talk about it—plan accordingly), is of course itself part and parcel of the backlash. It's published by Simon & Schuster but is in the style of the Regnery Press books about Clinton—an unrelenting, not-very-nuanced indictment of character flaws, professional conflicts and compromises, and a host of other unkind social acts written for an eager, and bitterly predisposed, audience.

As compelling as all these tidbits are, there is, clearly, no smoking gun here. There's no deed, or event, or betrayal, that provides a clear explanation for why the crowd would want to tear Tina and Harry apart—why they should have become such a cautionary tale. They really have not behaved differently from most other hyperdedicated careerists in Manhattan (few of whom have been shunned by polite society).

In fact, what the book outlines is a Horatio Alger story of get-up-and-go, shoulder-to-the-wheel, how-to-do-what-you've-got-to-do-to-get-ahead-in-the-media-business savvy. I'd recommend it to anyone who is starting out. It's a fine manual.

Rule No. 1: Don't sleep with just anyone; make your couplings count (Tina's college-age liaisons included Dudley Moore, Auberon Waugh, and Martin Amis and culminate at the age of 21 with Harry Evans, a national monument in British journalism).

Rule No. 2: Learn how to give a party (which is different from learning how to party).

Rule No. 3: Cultivate the press (publicity being the currency of our time)—best done by throwing parties.

Rule No. 4: Get to know some celebri-

Photograph (portrait) by Robin Platzer/Twin Images; photograph (book) by Andrew McCaul.

ties (which takes work, but it's easier than you think) and invite them to your parties.

There is the strong suggestion in the book, and on the part of the many people I know who obsessively rehash Tina's and Harry's careers, that there is something shallow, vulgar, and possibly immoral about all this. And yet there is virtually nobody who is a success in the media business (Tina and I are the same age, and I found myself, as I read *Tina and Harry Come to America,* awed by her precocity—with just a little more energy and fortitude, I could have, I think now, learned how to throw a party) who hasn't followed some of these precepts. Tina (and it is always Tina, more so than Harry) is in a terrible trap: We are enamored by her because she was such a success; we are repelled by her because of what it took to be a success (there's surely a woman's point to be made here—a man is respected for his wiles, a woman trashed for hers).

> "Tina is in a terrible trap: We are **enamored by her** because she was such a success; **we are repelled by her** because of what it took to be a success."

The media class is not usually so ambivalent about success, but success (no matter how much you've had) becomes something else when it's coupled with failure. And *Talk,* Tina's current magazine, seems stubbornly unable to succeed.

Certainly, it feels like a magazine made by first-timers. It doesn't seem to be able to answer the most basic magazine-craft question (it doesn't seem to have ever even asked it): Who's it for? What's more, it may never be able to surmount what is perhaps a structural flaw: the perception that it is always doing double duty as the house organ for Miramax, which funds it.

And yet creators of magazines create bad magazines. It goes with the territory. The most fabled among them, Jann Wenner, Clay Felker, Hugh Hefner, all made stinkers. They got laughed at but were spared the moral condemnation that Tina has attracted.

PSYCHOANALYZING THE BACKLASH, WE'RE bound to get to the formulation that it's not about them; it's about us.

There was an obvious co-dependence. We were each other's enablers. It was an age of excess, of overweening ambition, of greed, and phoniness, and sucking up, and the glorification of strange, obnoxious, preening, uninteresting people. And Tina Brown and, by association, Harry Evans have the misfortune of coming to stand for all this (not to mention having made us participate in it).

I wonder, too, if the backlash doesn't also say something about the general-interest-magazine business. Tina's *New Yorker* and *Vanity Fair* may have been the last gasp of the magazine as social chronicle. By spending huge amounts of money and through constant vainglorious acts of self-promotion, and by creating a subculture of editorial dirty pool (if you could help the magazine, or Tina and Harry, you were stroked; if you couldn't help or hurt the magazine or them, you were fodder), she supported a dying genre. Everyone in our business cheered her on, hoping out of self-interest that she would succeed, but when she didn't (and, I might argue, she couldn't), we all distanced ourselves from her embarrassing and desperate acts.

Likewise, she helped import to New York, and the constricting publishing business, an English sensibility. Because in the publishing world there is so little room to maneuver and there are so few opportunities, it was fertile ground for the development of a class-based, hierarchical structure, which she at *Vanity Fair* and *The New Yorker* and Harry at Random House reigned over. In this system, you're always kissing up to the people above you, but at the least sign of weakness (places in the firmament being so scarce), you rip them apart. The fact that she has run three magazines that compete with each other only increases the strain. Indeed, the author of *Tina and Harry* is a *Vanity Fair* writer—the perception, certainly at *Talk,* is that when Tina goes down, *Vanity Fair* and its editor, Graydon Carter, go up.

Then there's the Hollywood thing, which was the magic potion she poured on a magazine (and which fit the spirit of a self-aggrandized era).

Her father, George Brown, was an English movie producer; she came of age when the movies were the hottest part of media (she also had a foreigner's awe of Hollywood); she transposed British class hierarchies to America by elevating Hollywood celebrities; and, most recently, she's married herself to a movie company. But now, as the result of various cultural transformations (for instance, technology, which Tina has seemed really dim about), the movies have become peripheral and disposable (certainly *Talk* magazine often seems to be a cavalcade of celebrities no one could care less about); it's a bottom-of-the-class business. It isn't where the heat is; nobody takes movies seriously anymore. Hollywood, which once made Tina look hip and powerful, now makes her look craven and silly—and like a dumbo for not getting that it's so over with.

IRONICALLY, TINA AND HARRY TURN OUT TO be bad at playing the media game (doubly ironic because they had the game fixed for so long—no one would say anything bad about Harry and Tina because everyone was on their payroll or invite list).

They have, it turns out, no appreciation of the rhythms of thrust and parry. Bad press sticks to some people (and then it increases geometrically), while other people brush it off. The process of brushing it off involves a certain level of self-confidence—you have to be able to not take it seriously. Whereas Tina is always chewing over her bad clips, calling reporters and attempting to recast quotes, having friends call reporters, deploying P.R. agents. And Harry, while in one life a crusading journalist, is, in another, an enthusiastic libel plaintiff.

They wound easily. They're paranoid. They're Nixon-like. They're thin-skinned.

Worse, they set themselves up. You don't throw the party of the century (her big do at the Statue of Liberty) to launch a fledgling magazine—I mean anybody who knows anything knows about managing expectations.

It is the self-confidence issue, though, that may go to the heart of the matter. To some degree, I wonder if this doesn't have to do with a structural anomaly of their success. Tina, especially, achieved massive notoriety of the kind associated with the biggest payday (hence engendering the most resentments). She should have been rich. She became an international brand name. But because she was, in reality, just an employee (and at *Talk,* despite her best efforts to become a mogul, *continues* to be just an employee) and because her successes, at least from a P&L standpoint, have been mostly illusory, she never made her fuck-you money.

And the money is where the confidence and the respect come from—it redeems you. Not having the money means you're just a sucker. Which is, in essence, the social rule propounded most forcefully and unforgivingly by Tina Brown. ■

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Chuck Schumer has bravely introduced—gasp!—honesty into the judicial-confirmation process. John McCain warned him he'd pay for it. Just wait until the fall.

ANOTHER ONE TO FILE AWAY IN THE SO-much-for-conventional-wisdom bin: Remember last year, while Hillary was running, how people used to say—usually with that chest-puffing self-regard that virtually guarantees that what's being said will be proved wrong—that the last thing Chuck Schumer wanted was Hillary Clinton in the Senate, lest he be constantly upstaged?

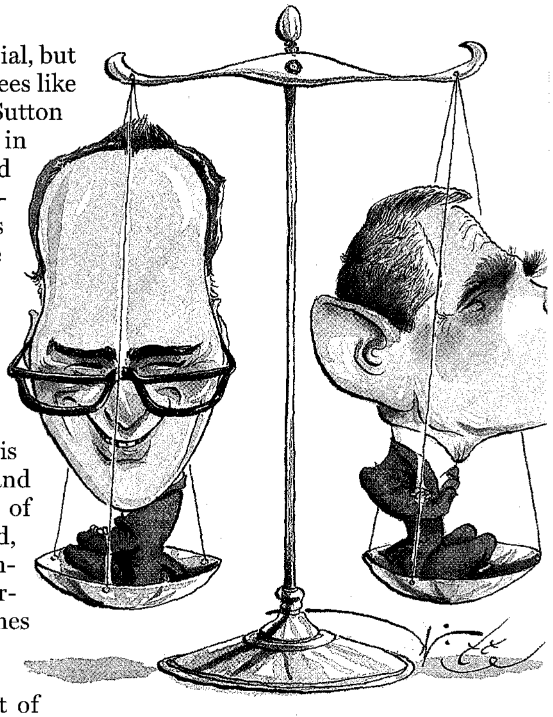
This assurance depended on uncharitable assumptions about both politicians that have turned out to be wildly off the mark. The experts assumed that Schumer's undeniable taste for publicity meant that he would secretly be hankering for Hillary to lose; as it happened, Schumer campaigned hard for her and has worked closely with her on mass-transit funding and many other issues. With respect to Hillary, the assumption was that she was so power-mad and publicity-hungry that her comportment toward Schumer would make Anne Baxter's treatment of Bette Davis in *All About Eve* look like charity.

Well, Hillary hasn't sabotaged her more seasoned colleague yet, and Schumer, as anyone who knows him should have foreseen, is holding his own just fine. Hardly a week has gone by since January that he hasn't been in the papers, proposing this solution to spiraling gasoline prices or that one to high airfares. They've been good, solid, constituent-service things. But they have not been the kinds of things that would swell the breasts of New Yorkers who are chauvinistic about the legacies of Wagner and Javits and Moynihan.

Until now.

Quietly last week, the Senate Judiciary Committee began consideration of W.'s first round of judicial nominees. The first one is Roger Gregory, an African-American whom Bill Clinton named temporarily to Richmond's Fourth Circuit and whom Bush has renominated. He is uncontroversial, but the same is hardly true of nominees like former Scalia law clerk Jeffrey Sutton and Miguel Estrada, a partner in the firm of Solicitor General Ted Olson. The federal-courts subcommittee that Schumer chairs will probably start in on those nominations in September.

But already, Schumer has changed the rules by which these nominees will be judged. With a piece he published in the *Times* on June 26 in which he argued that a nominee's ideology is a legitimate area of inquiry, and through the subsequent round of debate that article sparked, Schumer has brought some honesty to a process that's been corrupted beyond anything that James Madison or even Dwight Eisenhower would recognize.



"The not-so-dirty little secret of the Senate," Schumer wrote in the *Times*, "is that we do consider ideology, but privately. Unfortunately, the taboo has led senators who oppose a nominee for ideological reasons to justify their opposition by finding nonideological factors, like small financial improprieties from long ago."

It's obvious to anyone who has watched the process deteriorate over the years that truer words were never written. And yet, because saying what's true is usually a bad idea in politics, Schumer has taken a lot of heat. "John McCain pulled me over after the article ran," Schumer says, "and he said to me, 'Don't do this; you'll become a target for the hard right just like I am.' " And of course it has happened—Paul Gigot in the *Wall Street Journal*, a New York *Post* editorial, Lawrence Kudlow on *McLaughlin*, a few of the other televised hyenas.

Their arguments have depended on two strategies, one a distortion and the other an outright lie. The former, advanced on the *McLaughlin* show, was that Schumer has proposed an ideological "litmus test" for judges. He did nothing of the sort, and in fact wrote that the importance the Senate places on a nominee's ideology should vary according to how ideological the president's choice was in the first place and the composition of the courts at the time. If the president and the nominee signal at least some flexibility, Schumer says, the Senate should respond in kind.

The lie, of course, is that ideology has no place in the judicial process at all. In its editorial criticizing Schumer, the *Post* asked the following question: "Whatever happened to the notion of . . . apolitical judges?" Where do we start with that one? Perhaps with Clarence Thomas's confirmation hearing. Under questioning about his views on *Roe* v. *Wade*, Thomas was asked about his praise of a Heritage Foundation anti-

Illustration by Michael Witte.

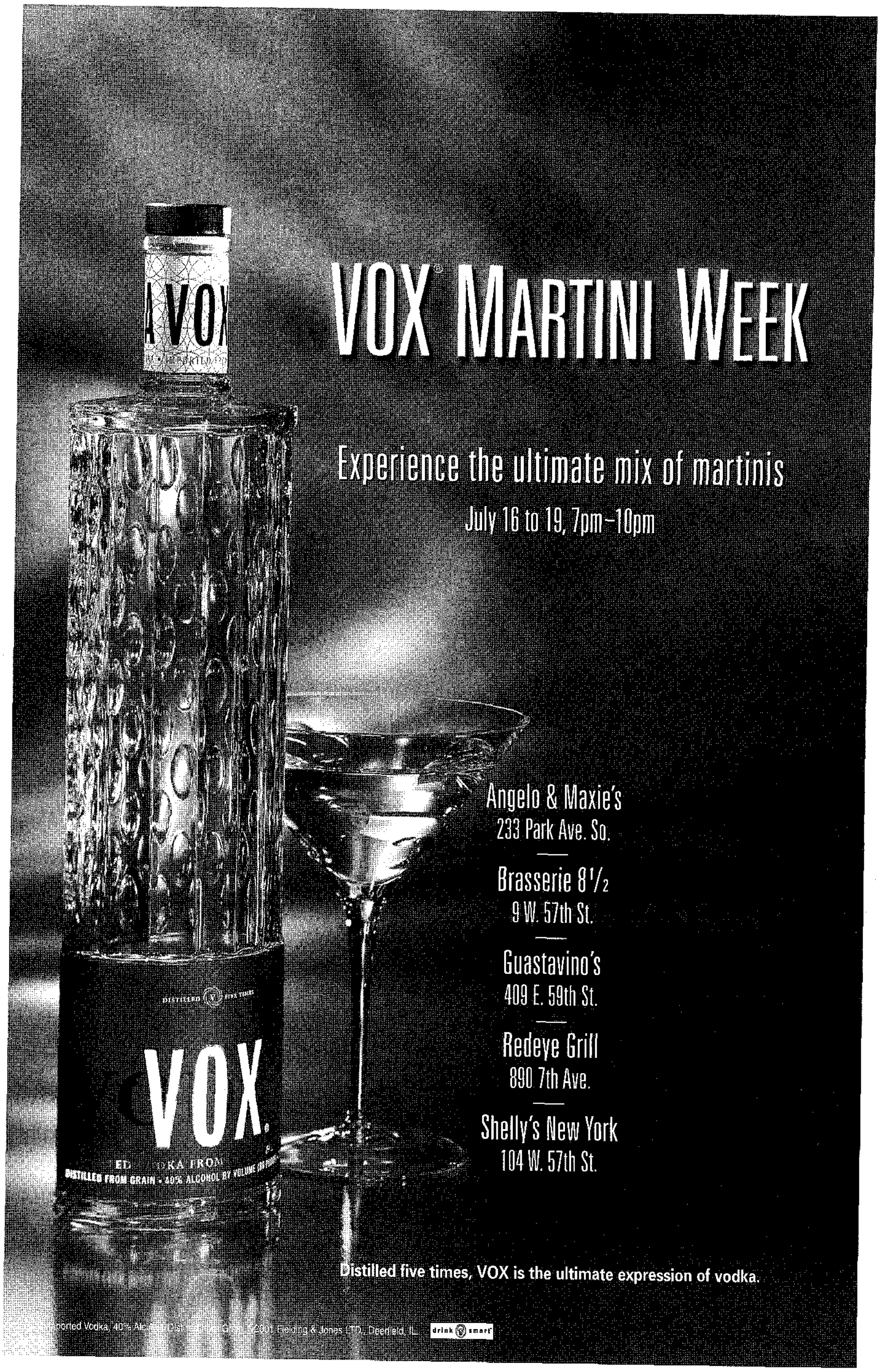
abortion polemic that he had called "splendid." He answered that he had only skimmed it and was lauding it for other reasons. Asked about signing a White House Working Group on the Family report that pronounced *Roe* "fatally flawed," Thomas answered that he had never read it. Then there were Thomas's "I have no agenda," "I retain an open mind," etc., and his famous revelation under questioning from Pat Leahy that he'd never even discussed the case with another human being. All this was exposed, in Jane Mayer and Jill Abramson's book, *Strange Justice,* as a calculated strategy to keep his opposition to *Roe* under wraps. In other words, there was ideology in Thomas's nomination and in his hearing process. It's just that it remained hidden.

But Thomas succeeded, just as his conservative sponsors have succeeded in selling their cherished concept of "strict construction" as nonideological, when in fact, as Schumer says, "to say that strict construction is not an ideology doesn't pass the smell test." And here we sit, a decade after Thomas's confirmation, dealing with the aftermath of *Bush* v. *Gore,* a decision it is absolutely impossible to imagine the five majority justices having made had the parties in the suit been reversed. And that, *Post,* is what happened to the notion of apolitical judges.

IT'S BEEN SIX YEARS NOW SINCE CHUCK Schumer has been a legislator in the majority party—he was in the House of Representatives in 1995 when the Republicans took over that body, and his entire time in the Senate, until now, has been spent in the minority.

Since the Democrats took over the Senate, only a few have really stepped forward to lead the charge. Tom Daschle has been getting high marks as leader; John Edwards, with the patients' bill of rights, is upping his presidential-wannabe profile; Teddy is Teddy. Schumer has now identified the area in which he wants to make his mark. And it's worth pointing out that he could have chosen any number of easier paths. As McCain suggested to him, he will become a lightning rod for the right—just wait until his subcommittee takes up the Estrada nomination. Skeptics will say Schumer did it just to get the attention, but I can't help but notice over his career that most of the time when he's gotten attention, he's also been doing the right thing. ■

E-mail: tomasky@aol.com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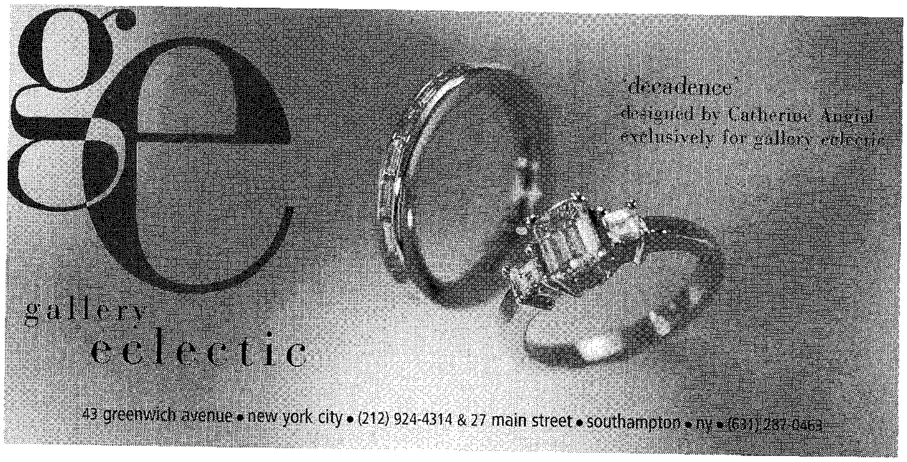
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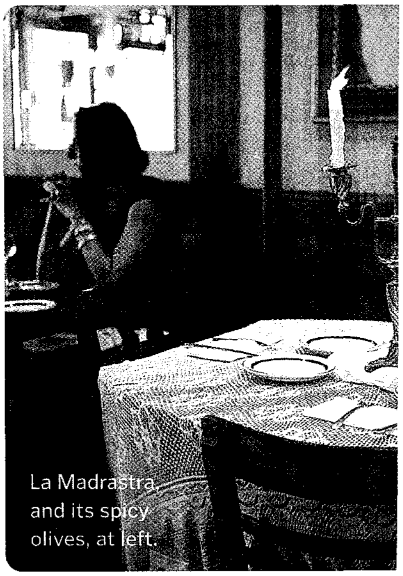
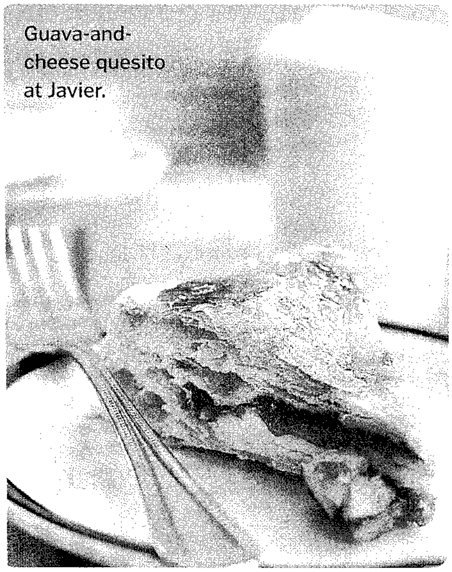


La Madrastra, and its spicy olives, at left.

super shawarma

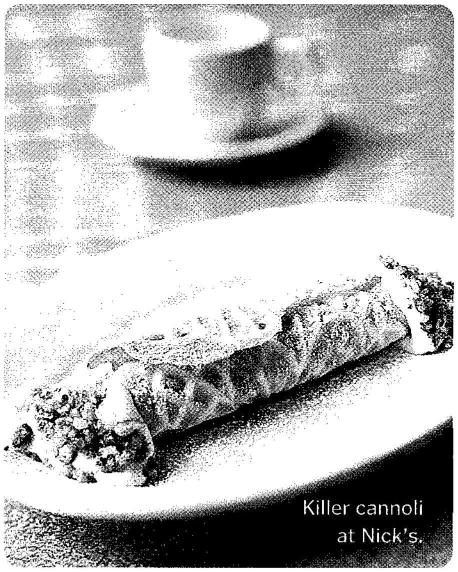
Deals on Meals

We've got nothing against $34 black sea bass, and $26 burgers are fine, too. But who can resist delicious fare in unpretentious, unexpected places? From Vietnamese banh mi to budget-minded beefsteak, 80 great ways to eat on the cheap. By Rob Patronite and Robin Raisfeld

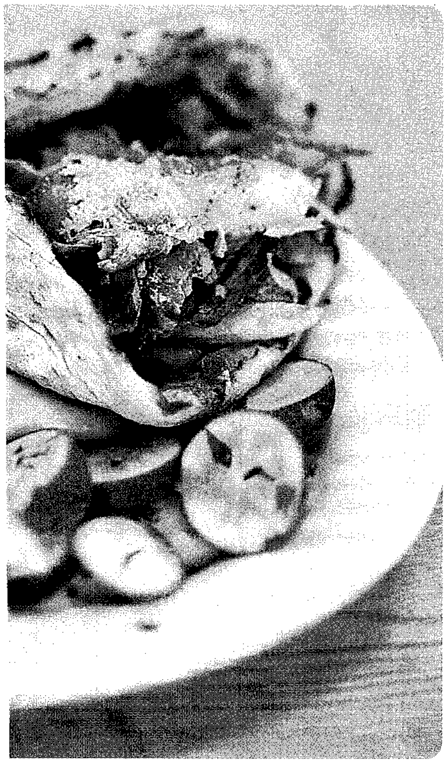


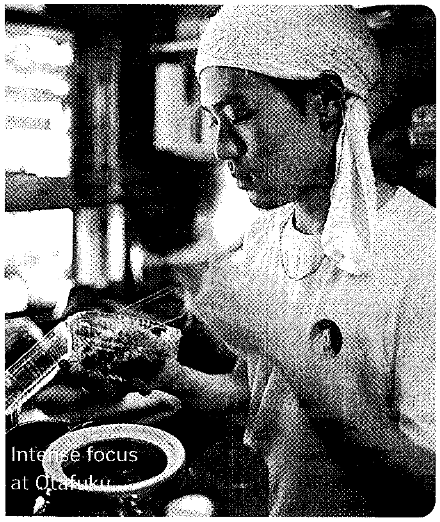
Guava-and-cheese quesito at Javier.

Tables for two at A.

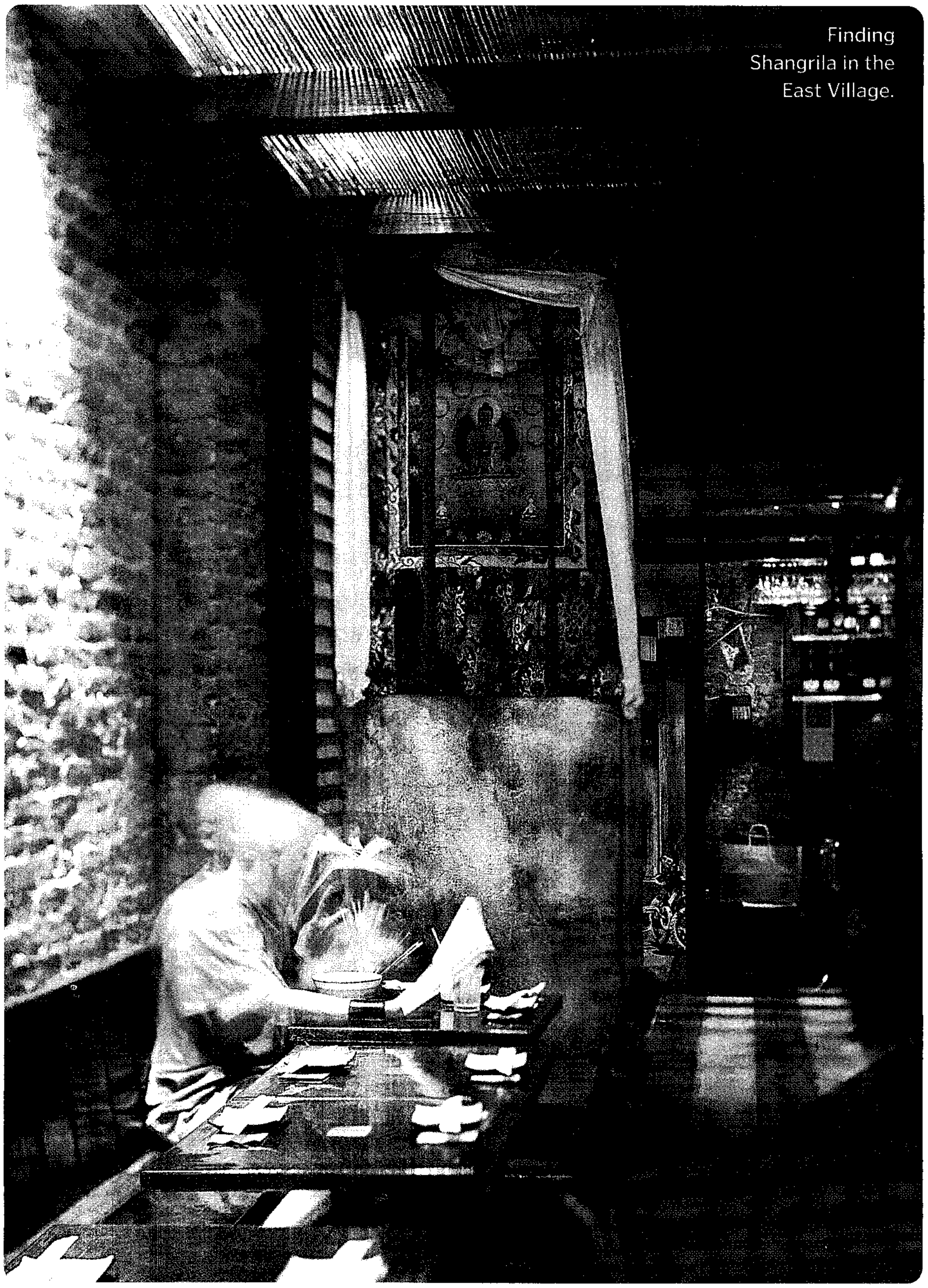


Killer cannoli at Nick's.





Intense focus at Otafuku.



Finding Shangrila in the East Village.

PHOTOGRAPHED BY KEN CHEN, BEN FINK, AND JOE SCAFURO

TRAY CHIC

Truly great cafeteria-style food

Now that the Condé Nast cafeteria has made busing a tray at lunch downright stylish, we've been reliving our junior-high days—without the Tater Tots and mystery meat—at the new **AQ Café** at the Scandinavia House, a natty concession run by Aquavit. On the menu: textbook Swedish meatballs with mashed potatoes ($9), a luscious herring plate ($6.50), even that old cafeteria warhorse lasagna. Though this one's a rich salmon version with béchamel and tomato-caper salsa ($9).

We also happily get on line at lunch with the UPS delivery men, the beefy double-beeper-belted garmentos, even strappy-sandaled, Pucci-clad blondes (no doubt Condé Nast–cafeteria fugitives bucking the Si Newhouse–imposed garlic ban) at **Veronica Ristorante Italiano.** The place mingles a shabby sixties-era garment-district charm—brown plastic trays; orange Formica tables; pre-poured red or white wine—with a few unexpected refinements like homemade herb-and-fennel bread and good espresso. Defying the laws of steam-table physics, the pasta, in most cases, is just a bite shy of al dente. Shells in a creamy Bolognese sauce ($8.50) and linguine with two mammoth but surprisingly light turkey meatballs ($6.50) are favorites. "It's better than Le Cirque," we overheard a fashionista crow on a recent visit. "Well, the portions are better," demurred her garmento friend.

The portions at the spotless, skylit **PSC (Polish Slavic Center) Cafeteria** in Greenpoint, Brooklyn, are so much better than Le Cirque's that even the burly working men who congregate here wobble like tentative tightrope walkers as they carry their pierogi-packed trays back to their tables. Satisfying slabs of meat loaf, chicken cutlets, and beef-and-pork-stuffed peppers are a few of the hearty entrées heaped high with mashed potatoes and gravy, red cabbage, coleslaw, rye bread, plus a glass of compot (the room-temp fruit drink)—all for under five bucks. Throw in a measly extra dollar and you get a big bowl of the soup of the day. Or splurge on dessert: perhaps the best cheese blintzes in Greenpoint served with a dollop of vanilla-sweetened sour cream.

AQ CAFÉ, 58 Park Ave., near 38th St. (212-847-9745); **VERONICA RISTORANTE ITALIANO,** 240 W. 38th St. (212-764-4770); **PSC CAFETERIA,** 177 Kent St., Brooklyn (718-383-5290).

Stir it up: Stellar es teler at Warteg Fortuna in Woodside, Queens.

FILLING STATIONS

All you can eat, and eat, and eat

Last time we made the trek uptown to **Charles' Southern Style Kitchen,** we had the great good fortune to arrive at the exact moment when the all-you-can-eat buffet ($6.99 at lunch, $9.99 at dinner) was being replenished with crackling-hot fried chicken, chef-owner Charles Gabriel's claim to soul-food fame. Suffused with the kind of distinctive flavor that comes from long, slow marination—and sheathed in the sort of light, crispy skin that indicates expert frying—this bird alone is worth the cover charge, which you pay up front, as if you were buying a movie ticket. Inside, a friendly waitress offers you individually wrapped, beyond-moist cornbread and a plastic glass of sweet lemonade ($1 extra, free refills), and then you're free to repeatedly pillage the steam table for beefy oxtails; smothered steak; okra succotash; fine macaroni and cheese; candied yams; first-rate collard greens tinged with turkey so smoky we swore we tasted pork; and barbecued ribs in a splendid sweet sauce that gives the fried chicken a run for your well-spent money.

Indian lunch buffets abound in this town, but we've narrowed the field down to two personal faves. **Dimple,** a kosher vegetarian restaurant and sweetshop, does deeply elaborate, delicious things with vegetables, grains, beans, nuts, and yogurt. Seating is communal, at hard wooden booths, so if you'd rather commandeer a comfy booth of your own, head to **Utsav,** the ritzy restaurant located uniquely in an elevated bridge between two midtown office buildings. At $12.95, the spread is pricier than most, but the setting's posher (in a contemporary, tasteful way), with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus a choice of cold salads, top-notch chutneys and pickles, nan, superb saffron pullao rice, and silky-sweet Indian puddings for dessert.

CHARLES' SOUTHERN STYLE KITCHEN, 2841 Frederick Douglass Blvd., near 152nd St. (212-926-4313); **DIMPLE,** 11 W. 30th St. (212-643-9464); **UTSAV,** 1185 Sixth Ave., near 46th St. (212-575-2525).

PRIX FIXATIONS

Set-price menus to fit your budget

We salute those generous kitchens that extend their $20.01 Restaurant Week lunches throughout the year, but they're not the only prix fixe game in town. Starting from the bottom (in price, not quality), you can get your fill for as little as $3.75 at **Warteg Fortuna**, an Indonesian hole-in-the-wall below the elevated subway in Woodside, Queens. That buys you a Styrofoam plate that is, alas, mostly rice but also includes smaller portions of tasty curried chicken on the bone (or beef, lamb, or fish) and stewed cabbage and carrots in a spicy coconut curry. There are five other dinner plates to choose from, and we recommend splurging on the $5 chicken satay—four skewers of luscious coal-blackened meat marinated with sweet, thick soy sauce, served with rice and a petite portion of green beans, bean sprouts, and kale with peanut dressing. Es teler is a multicolored tropical drink that turns bright pink when you stir it up, a shade that complements the slivers of avocado and jackfruit floating on top ($1.50).

A *thali* is a full Indian meal served on a metal tray, which is how lunch ($6) and dinner ($10) arrive at **Thali**, a sliver of a Southern Indian vegetarian restaurant in Greenwich Village. The menu changes daily, but you can safely expect tandoori roti, rice, a couple delectably spiced vegetable stews or curries, dal, and, for dessert, something like a delicate ras malai, or sweet cheese dumpling. For $10.95, **Ayurveda Cafe** provides a similarly scrumptious package deal for that rare Upper West Sider who doesn't mind letting someone else dictate what he's eating for dinner.

For a quarter of a century, **La Petite Auberge** has quietly endured the ascendance of nouvelle cuisine, celebrity chefs, and health-consciousness, remaining remarkably immune to every hostile threat to its classic style of French cooking. For the price of an entrée almost everywhere else, the $23.95 four-course prix fixe features such high-fat, old-school fare as steak au poivre with buttery potatoes and spinach, filet of sole meunière, and an enormous, wonderfully crispy duck a l'orange (for a $2 supplement). The vinaigrette on the leeks is more cream than vinegar, the pâté is robust, and the service is that practiced blend of proper and friendly that makes this wood-beamed chalet in the heart of Curry Hill such a sentimental fave. If our arteries could take it, we'd be regulars.

WARTEG FORTUNA, 51-24 Roosevelt Ave., Woodside (718-898-2554); **THALI,** 28 Greenwich Ave. (212-367-7411); **AYURVEDA CAFE,** 706 Amsterdam Ave., near 94th St. (212-932-2400); **LA PETITE AUBERGE,** 116 Lexington Ave., near 28th St. (212-689-5003).

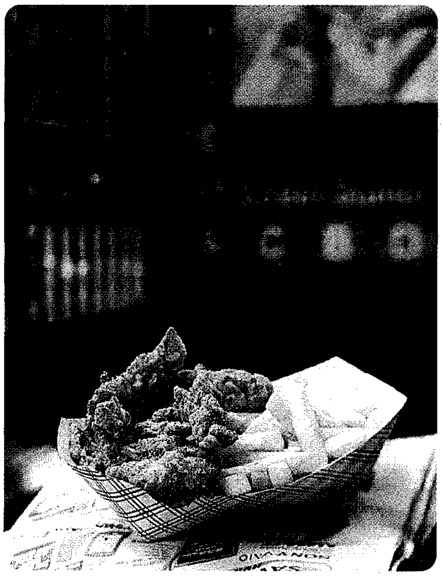
TURF (SANS SURF)

Steak on a shoestring

Two kinds of people order the $16.95 chopped sirloin steak at **Gallagher's**: the cheapskate and the connoisseur. The cheapskate surveys the classic steakhouse menu and quickly zeroes in on the least expensive hunk of beef he can find. The connoisseur, on the other hand, knows that a properly prepared chopped steak is a thing of beauty, whatever the cost. In spite of their common order, you can tell the two apart: The cheapskate will inevitably complain about the wait—"Waiter, why's my hamburger taking so long?"—while the connoisseur knows that hand-chopping the beef to order is the sine qua non of chopped steak and what elevates Gallagher's brawny, crusty, charred, perfectly juicy two-inch-thick version beyond the realm of burger heaven.

The chief draw at **Tad's Steaks**—besides the bargain-basement beefsteak—is the primordial thrill of watching the flames from the grill shoot up and pop around your T-bone while you wait, cafeteria tray in hand. It's what Tad's founder called a "steak show." So dazzling was the spectacle to a British friend of ours that he insists on returning every time he visits. To see if he was suffering from mad cow, we checked out the original Tad's branch on 42nd Street, which still has the aura of old Times Square, residing as it does next to the Peep-O-Rama. A faded bordello-red color scheme, fake Tiffany lamps, and Latino music add to the ambience. We ordered No. 6, the $9.75 Tad's Famous twelve-ounce T-bone (cooked medium, just to be on the safe side), which includes

At your service: Clockwise from top left, a thali at Thali; fish and chips at Famous Fish Market; cheese blintzes at the PSC Cafeteria.



Photographs: this page, Ben Fink, Kenneth Chen, Ben Fink; previous page, Kenneth Chen.

a side salad, a good baked potato, a grill-toasted slab of garlic bread, and—the pièce de résistance—a large ladleful of greasy gravy spooned over the entire plate. No threat to Peter Luger, but a surprisingly good protein fix for the price.

GALLAGHER'S, 228 W. 52nd St. (212-245-5336); **TAD'S STEAKS,** 119 W. 42nd St. (212-944-6907).

SURF (SANS TURF)

Lobster for less and other fish stories

Which lobster roll is better—the one at Mary's Fish Camp or Pearl Oyster Bar—was the topic around the water cooler the other day when a curmudgeonly colleague, a thrifty native New Englander with a Thoreauish patch of shrubbery on his chin, joined the debate:

"You can't get a real lobster roll in this godforsaken town," declared the young salt. "You've got to go to Maine for it."

"Well, what's wrong with Mary's and Pearl's?" we asked.

"Too small," he said.

"But they're positively bursting at the seams with lobster meat," we argued.

"Wrong type of bun," he retorted.

"But it's a grill-toasted Pepperidge Farm top-loading hot-dog bun," we said.

"Forget the bun," he said coldly. "There ain't no such thing as a $19 lobster roll."

Before we could say that Mary's actually costs $18 while Pearl's is only $17 (including, at both places, a pile of shoestring fries), Young Salt, having made his point, had gone back to scraping barnacles off his cubicle. The next time he emerges, we'll send him to Chelsea Market's **The Lobster Place** for a plump, juicy roll at half the price of Mary's. Or to **Nick's Lobster**, a Marine Park, Brooklyn, fish market and seafood shack overlooking Mill Basin. Although Nick's doesn't make rolls, its lobster sandwich—a mass of buttery, sweet steamed lobster meat, oddly but deliciously topped with a layer of seafood stuffing, the whole thing served on a big bun and baked in the oven—is a formidable rival, and only $8.95.

At the raucous fried-fish feeding frenzy known as **Johnny's Famous Reef** in City Island, you can get four to five good-size lobster tails deep-fried or steamed with fries and coleslaw for $18—along with a sweeping view of Long Island Sound from the outdoor picnic-table patio.

Waiting for takeout in the pokey line outside **Famous Fish Market**, a defiantly unrenovated Harlem hole-in-the-wall, might rankle even a stoic New Englander. But the fabulous $4.50 mess of peppery battered fried whiting and fries (with a splash of hot sauce from a Snapple bottle with a hole punched in the lid) is worth the wait.

THE LOBSTER PLACE, 75 Ninth Ave., near 15th St. (212-255-5872); **NICK'S LOBSTER,** 2777 Flatbush Ave., Brooklyn (718-253-7117); **JOHNNY'S FAMOUS REEF,** 2 City Island Ave., Bronx (718-885-2086); **FAMOUS FISH MARKET,** 684 St. Nicholas Ave., near 145th St. (212-491-8323).

POCKET SCIENCE

Perfect pita sandwiches

Anyone who's confined his pita-sandwich consumption to MacDougal Street and street carts is likely suffering from a common misperception: If you've had one

Taxi Fare

LOOKING FOR A CULINARY TRIP? FOLLOW THAT CAB. BY ADAM PLATT

I hadn't been in a cab for more than a few minutes before I got my first taste of small fried goat. "Tassot Cabrit" is the name for the dish on the menu at **Le Soleil,** a tiny storefront Haitian restaurant off the corner of Tenth Avenue and 57th Street. Le Soleil was the favorite haunt of Oscar Joseph, a New York cabbie from Port-au-Prince. In Port-au-Prince, the finest goat is boiled, then marinated for two days in a mix of things like garlic, lemon juice, and hot peppers. That's also how they do it at Le Soleil, and when it gets to your table, it's been fried into dense blackened chunks and decorated with a slice of onion. The meat's crisp on the outside with a hot Tabasco tang and softly chewy at its center, and it tastes smoky and oddly exotic, like a backroads delicacy from a faraway land.

Fried goat is just one of the dishes you'll encounter if you get in a New York taxicab and follow your nose. I recently spent an afternoon cruising the city, hailing cabs, asking drivers to take me to their favorite dining spots. During the course of a single afternoon I sampled flattened pork sandwiches; a plate of wet, not-so-tasty Haitian conch; and a Ghanaian stew called Egusi. I watched real Punjabi chai being poured into paper cups from a great height and drank a bubblegum-tasting Haitian soft drink called Rexy. The trip lasted about five hours, but it felt like a whirligig gastronomic tour of the world.

My first cabbie was Alphonso Campoverde, from Ecuador. When I told him my mission, he drove straight to the **Havana Chelsea** restaurant on Eighth Avenue. A cop stood by the cash register waiting for his lunch, and several old gents clustered around the counter dressed in guayabera shirts. At my driver's suggestion, I ordered short ribs and a toasted Cubano sandwich, containing bountiful pieces of white pork garnished with garlic salt, pickles, and melted cheese. The pork was a little dry, but the ribs were excellent, with yellow rice and black beans ladled from a steaming silver tray.

Next came the fried goat with Mr. Joseph. That was followed by a long, digestive drive up the West Side Highway, to the **African Food Temple** on Webster Avenue in the Bronx. Muhammad Ali was at the wheel, an eloquent gentleman from Accra, Ghana, with a college degree in economics. The Food Temple doubles as a nightclub, but by day it's mobbed with well-dressed Ghanaian cabbies, all feasting on Egusi stew. Egusi is a savory mash of spinach and crushed melon seeds with beef, tripe, or fish. You eat it with your hands, with a choice of glutinous, pounded yam or cassava or corn for dipping. Ali joined me for a late lunch and recommended the corn, which had a sweet fermented taste. The waitress brought big finger bowls to wash our hands in, but I used the bathroom, which smelled of perfume and was decorated with strings of plastic tropical flowers.

There were no cabs to be found in the Bronx, so after lunch, Ali drove me down to the **Lahore Deli,** a gathering spot for Pakistani cabbies, in SoHo. There were eighteen items on the menu (including curried goat), none more than $4. "Try the chai," said a very un-Punjabi-looking antique dealer wearing horn-rimmed glasses. "It's the real deal." The chai was oversweetened with condensed milk, but I tasted a pleasingly buttery samosa for 75 cents and nibbled on some rice pudding to soothe my growling belly.

Outside, it was changeover time, and cabs were hard to come by. When I finally hailed one, it was driven by Usnam Noor, from Lahore. I told him of my gastronomic adventures, and he crinkled his nose distastefully. "These curry shops are not healthy," he said. "Why not try the McDonald's on 34th Street. There's lots of parking nearby. I take you there, no problem!"

LE SOLEIL, 877 Tenth Ave., near 57th St. (212-581-6059); **HAVANA CHELSEA,** 190 Eighth Ave., near 19th St. (212-243-9421); **AFRICAN FOOD TEMPLE,** 2254 Webster Ave., the Bronx (718-933-6710); **LAHORE DELI,** 132 Crosby St. (212-965-1777).

shawarma, you've had 'em all. Disabuse yourself of that notion by ordering the succulent Yemenite-Israeli poultry version at **Olympic Pita**, a bustling kosher restaurant in Midwood, Brooklyn. The flavorful amalgam of chicken and turkey is sliced off the spit and rolled up in a pita or—better yet—a sesame-seeded lafah, the blistered and blackened brick-oven bread resilient enough to contain the juicy, flavorful meat and the awesome sauces (a dangerously spicy, cilantro-based zhoug and a sweet-and-sour mango condiment called amba). The sandwich price ($6.99 for pita, $7.99 for lafah) includes a salad bar, with all manner of crunchy shawarma add-ons like sour pickles, radishes, pickled turnips, and delectably oily deep-fried eggplant.

Happily, shawarma is nondenominational, which makes for an easy transition from the Israeli to the Lebanese version, rendered to delicious effect at **Karam** in Bay Ridge, Brooklyn. The flavor-packed meat is loaded onto a pita, then slathered with a garlicky white sauce that permeates the whole shebang once it's rolled up and smooshed in a sandwich press. Then it's unwrapped, garnished with parsley, pickled turnips, lettuce, and tomato and re-rolled into a $4 meal that will make you forget about falafel forever—that is, until you get to **Alfanoose**, a low-key Lebanese-Syrian falafel joint near Wall Street that shares Karam's technique of rolling (burrito-style) rather than stuffing fresh, tasty ingredients into a pliant pita. We love the everything-in-one-bite effect, which works equally well with falafel, shawarma, and Alfanoose's signature vegetarian kibbeh, an egg-shaped croquette of bulgur wheat filled with Swiss chard and chili peppers ($3.25–$4.75).

OLYMPIC PITA, 1419 Coney Island Ave., Brooklyn (718-258-6222); **KARAM**, 8519 Fourth Ave., Brooklyn (718-745-5227); **ALFANOOSE**, 150 Fulton St. (212-528-4669).

WHIRLY BIRDS

Rotisserie chicken with a Latin spin

We're still mourning the flight of El Pollo, our favorite source for expertly seasoned Peruvian-style rotisserie chicken, from its Upper East Side roost. But birds of a feather do seem to flock together, as we discovered last Memorial Day when the vacant El Pollo space reopened as the first Manhattan branch of Queens-based **Pio Pio**. The chicken, prominently featured in the gut-busting "matador combo," is as juicy and succulent as its counterparts in Rego Park and Jackson Heights. For $28, a ravenous couple or a threesome of average appetites can ravage a whole bird, plus rice and beans, avocado salad, tostones, and a very kid-friendly plate of French fries adorned with sliced hot dogs that turns out to be a straight-from-Lima street food called salchipapa.

Chicken run: Digging in at Cocina Cuzco in the East Village.

Downtown, we're partial to the exceptional birds at **Cocina Cuzco**, a friendly Avenue A storefront that won us over with its spectacular two-tone herb dipping sauce, made from huacatay and yerba buena, which adds a subtly spicy kick to everything from the moist, marinated chicken to the freebie bowl of cancha (roasted corn kernels) and plantain chips. Last month, a second Cocina Cuzco opened in Park Slope, a potential threat to the sovereignty of **Coco Roco**, heretofore the Slope's leading purveyor of Peruvian roasted chicken and a good source for various lime-marinated seviches. For a different Latino take on birds on a spit, try the excellent "pollo rostizado estilo Yucatán" at **Gabriela's**, the bustling Mexican cantina with two Upper West Side branches. For $8.95, you get half a bird, rubbed with sweet, citrusy spices, a choice of two sides (we love the herby stewed hominy), and three hot corn tortillas. Splurge on all three moles—a fruity mancha manteles, a peanutty pipian, and a smoky dark mole negro—for $1.25 each. We can never choose just one.

PIO PIO, 1746 First Ave., near 91st St. (212-426-5800); **COCINA CUZCO**, 55 Ave. A (212-529-3469), and 222 Seventh Ave., Brooklyn (718-788-5036); **COCO ROCO**, 392 Fifth Ave., Brooklyn (718-965-3376); **GABRIELA'S**, 311 Amsterdam Ave., at 75th St. (212-875-8532).

MANHATTAN LATINS

Four righteous rice-and-beaneries

Lately, we've been spending a lot of time at **Javier**, a sunny West Village storefront with a handful of tables, a mellow vibe, a pre-*Buena Vista Social Club* soundtrack, and a knack for soupy, scrumptious red and black beans. It's clear from the first bite of the tender, vinegary ropa vieja that Javier is cut from the same culinary cloth as some of our favorite well-worn Latino lunch counters—places like **La Taza de Oro**, **La Fonda Boricua**, and **Margon**—that serve up good cheer and cheap, savory chow in equal measure. Owner Javier Martinez is part of a grand Spanish-American tradition—even though he calls it "Latin-Caribbean"—and he honors it with juicy pernil (roasted pork marinated

Photograph by Joe Scafuro.

in sage, oregano, and garlic) and pollo asado, a moist roast chicken that gets a double dose of garlic—once when it's marinated and again in the sandwich when it's slathered with ajilimojili, a lethal blend of garlic, olive oil, and lemon (from $1.50 for a savory stuffed pastelillo to $7.50 for generous main dishes with rice and beans).

JAVIER, 70 Greenwich Ave. (212-929-7878); **LA TAZA DE ORO,** 96 Eighth Ave., near 15th St. (212-243-9946); **LA FONDA BORICUA,** 169 E. 106th St. (212-410-7292); **MARGON,** 136 W. 46th St. (212-354-5013).

TACO BELLES

Maximum Mexican, minimal cost

With a few exceptions, New York Mexican food is inherently cheap, but that still doesn't mean that you should settle on just any old burrito barn. Not with East Harlem increasingly populated by good, cheap taquerías like **El Paso Taquería** and **La Taquicardia** (an offshoot of the pioneering La Hacienda down the block). And not when you can grab a stool at **Matamoros Puebla Taquería** in Williamsburg and stuff yourself silly with $1.50 sopes, $2 soft tacos, and $4.50 tortas, fastidiously made by two kindly hairnetted women struggling to feed the onslaught of hungry hipsters.

Matamoros isn't a restaurant, just a makeshift kitchen in the back of a Mexican grocery store, and the pickings—including tamales on the weekends and a $5 off-the-menu burrito—are relatively slim. But the snacks, or antojitos, here possess much more flavor and pizzazz than you'd have any right to expect, considering the price and the slapdash, paper-plate setting. Red and green salsas are fresh and vibrant; stewed meats are moist and flavorful, from pork head (cabeza) to beef feet (pata). Vegetarians, relax: They do a mean rajas con papas taco (peppers and potatoes) for just $1.50. And the tortas—wonderful pressed sandwiches with mild white cheese, avocado, salsa, and the meat of your choice—are without peer.

EL PASO TAQUERÍA, 1642 Lexington Ave., at 104th St. (212-831-9831); **LA TAQUICARDIA,** 237 E. 116th St. (212-369-9782); **MATAMOROS PUEBLA TAQUERÍA,** 193 Bedford Ave., Brooklyn (718-782-5044).

A LITTLE ROMANCE

Four sweet places to take a date

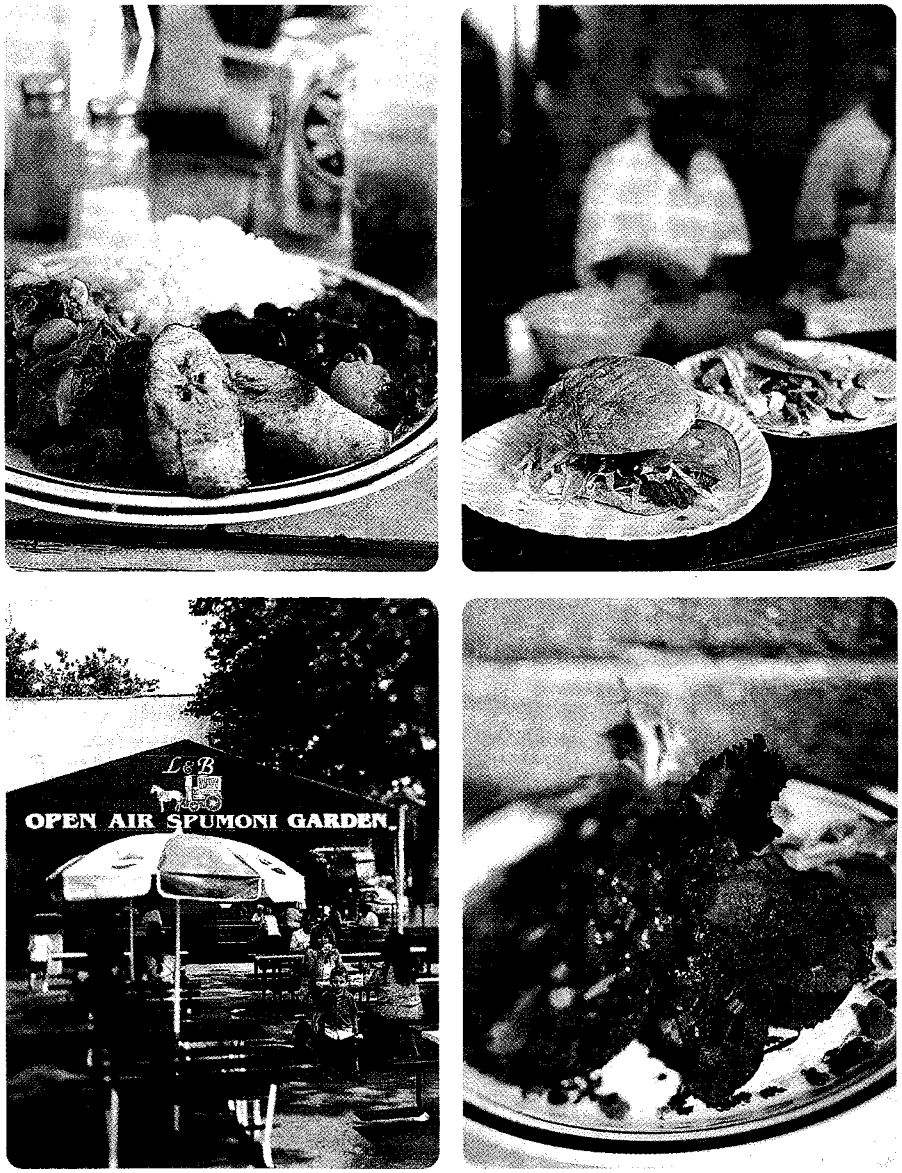
What's so terrible about a cheap date? you ask. Isn't it the thought that counts? Well, yes, but flattering lighting and ambient music can't hurt, either. You'd be surprised how some places manage to conjure romantic atmosphere on the skimpiest of shoestring budgets—it's all about scale (small) and service (friendly but not intrusive, casual but not distracted). It's a subtle art, one that the teeny panini-and-wine bar **'ino** has mastered with its supremely sensuous finger food: bruschetta and panini lavished with creamy cheeses, pungent pestos, or a drizzle of truffle oil ($2 to $7).

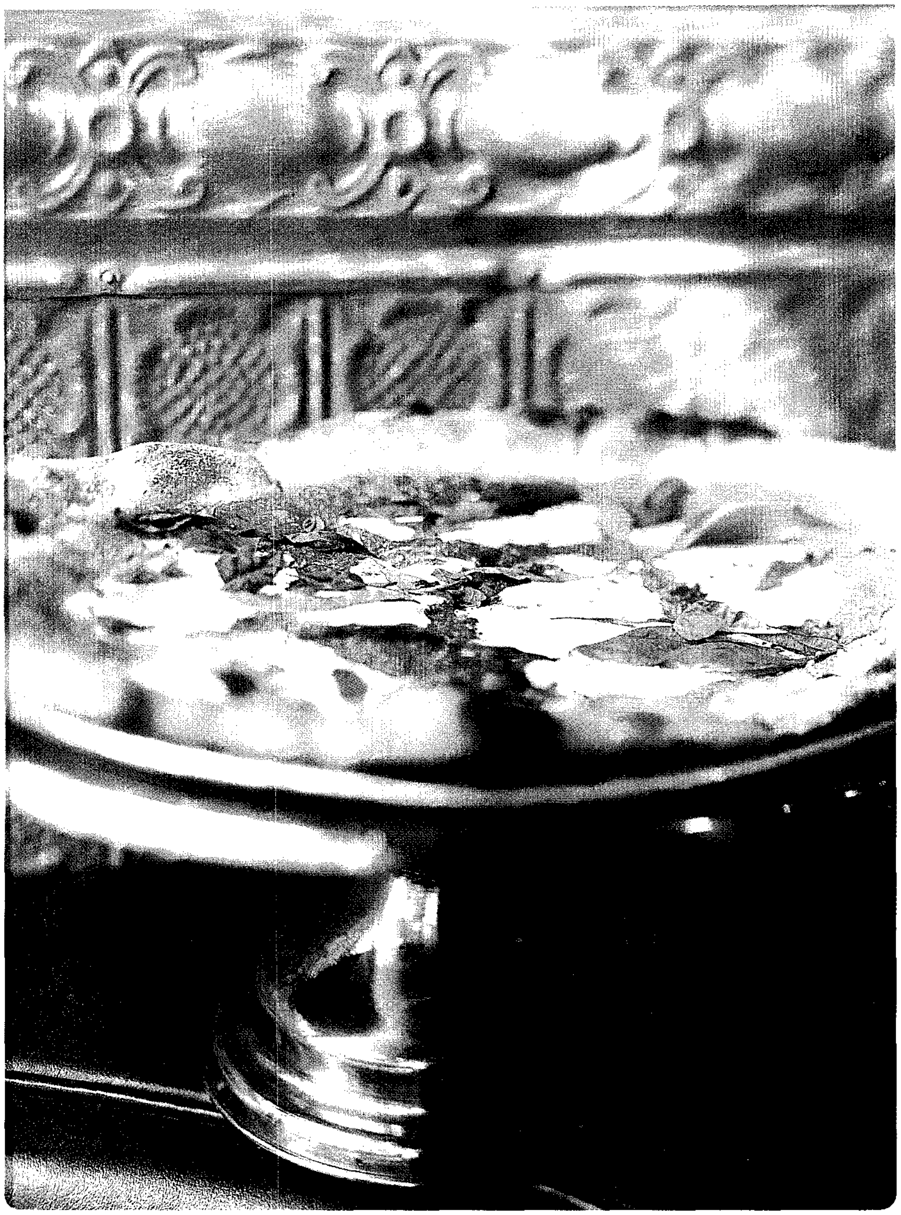
But 'ino's not the only place that wins big by thinking small: When a joint has only five tables, like **A**, three is definitely a crowd. A's French-Caribbean-inspired menu is as tiny as its unfussy premises, but the mellow vibe and the nonstop reggae and ska invite lingering long after the last bite of curried lamb pie with coconut crème fraîche (one of only six dinner dishes, all in the $7-to-$10 range). Like A, **Snack**, the sweet little SoHo Greek café, is BYOB (though Snack has applied for a liquor license). At night, the rough-hewn storefront takes on a candlelit luster and a significantly expanded menu, with substantial entrées like braised lamb stifado and vegetarian moussaka ($10.95 to $12.95).

If you're a sucker for nostalgia and a connoisseur of Sicilian pizza, take someone special to **L&B Spumoni Gardens**, a 62-year-old landmark in Bensonhurst, Brooklyn, where locals and pizza pilgrims line up for the signature square pie (a light, crunchy crust, adorned with a bare minimum of mozzarella cheese beneath a layer of tangy tomato sauce) and a paper cup of the house spumoni. *American Graffiti* meets *GoodFellas*.

'INO, 21 Bedford St. (212-989-5769); **A,** 947 Columbus Ave., near 106th St. (212-531-1643); **SNACK,** 105 Thompson St. (212-925-1040); **L&B SPUMONI GARDENS,** 2725 86th St., Brooklyn (718-449-1230).

World beat (clockwise from top left): Ropa vieja at Javier; tacos and tortas at Matamoros; jerked magret duck with guava-lime confit at A; L&B Spumoni Gardens.





Margheritaville: A perfect pie at Nick's Pizza in Forest Hills, Queens.

CALCULATING PIE

The pizza kings of Queens

Speaking of pizza pilgrimages, we've done Denino's (Staten Island), Totonno's (Coney Island), and Pepe's and Sally's (New Haven)—all mandatory excursions for any pizza freak. But it takes more than a pizza margherita—no matter how masterly—to bring us back again and again.

At **Nick's Pizza** in Forest Hills, Queens, owner Nick Angelis's light, fragrant, superbly charred crusts ($11 and up) contrast beautifully with creamy fresh mozzarella—melted but not boiled over—and bright tomato sauce and basil. No wood, no brick, no coal—how does he achieve pizza greatness with a conventional gas oven? The mystery is part of Nick's allure. That, and a wine list that goes beyond the basic pizzeria house red and white, plus killer cannoli that will change forever your perception of the Mulberry Street staple.

A year ago, we tracked down a favorite ex-Mezzogiorno pieman at **Sapori d'Ischia** in Woodside, Queens, working for importers Frank Galano and his son Anthony, who've transformed their wholesale-gourmet-Italian-foods warehouse into a red-hot red-sauce dining destination where you can still get a great deal on imported pastas and cheeses. On Tuesdays and Wednesdays, there's live Neapolitan music; Thursdays are "opera nights." If the stellar thin-crust pizza, the homemade pasta pillows wrapped around spinach and ricotta, and Wednesday's hunky headliner, crooner Paolo Siani, aren't enough to lure you out to this industrial desolation row, factor in the steep discounts on extra-virgin olive oil, 25-year-old balsamic vinegar, and aged provolone—all up for grabs, if you can work your way around the boisterous crowd.

NICK'S PIZZA, 108-26 Ascan Ave., Forest Hills (718-263-1126); **SAPORI D'ISCHIA,** 55-15 37th Ave., Woodside (718-446-1500).

BEYOND BEER NUTS

A budget meal at the bar

Bar food means different things to different people. The common denominator? It should go well with a drink, be it a pint of Brooklyn Lager or a dry martini. Burgers at bars are a dime a dozen, but few measure up to the juicy, five-napkin whopper at **Donovan's**, the Irish pub with branches in Woodside and Bayside, Queens. It's so devastatingly delicious, we'd even send teetotalers ($4.95 at lunch, $5.75 at dinner). When the legendary **Pearson's Texas Barbecue** shut its doors in Long Island City, fans of its wood-smoked brisket and ribs—the best in town—were bereft until it reopened, curiously, in the back of Legends, a sports bar in Jackson Heights, Queens, where clued-in 'cue connoisseurs pay much more attention to the pulled pork and tender brisket sandwiches on Portuguese rolls than to the score of the game ($5.95 to $12).

In "serious" restaurants, bar food gets short shrift. If you're Jean-Georges Vongerichten or Daniel Boulud, do you really want your customers filling up on Triscuits and sardines? Gabrielle Hamilton, chef-owner of **Prune**, doesn't seem to mind. Her bar menu (available at tables too) offers delectable finger food like radishes on the stem with sweet butter and coarse salt; unapologetically retro deviled eggs; an Iberian arrangement of figs, fried almonds, and serrano ham; and, yes, those aforementioned straight-out-of-the-cupboard (yet unexpectedly satisfying) sardines with Triscuits and Dijon mustard ($3 to $7).

DONOVAN'S, 57-24 Roosevelt Ave., Woodside (718-429-9339), and 214-16 41st Ave., Bayside (718-423-5178); **PEARSON'S,** 71-04 35th Ave., Jackson Heights (718-779-7715); **PRUNE,** 54 E. 1st St. (212-677-6221).

THE RIGHT STUFFING

Dandy dumplings from all over

The best dumpling deal in town just got better: Now that **Fried Dumpling** has opened a second branch in Chinatown on Mosco Street, there are *two* places—not counting the inferior clones—to buy five flavorful crescent-shaped minced-pork-and-leek dumplings for a dollar.

Vegetable dumplings, too often a bland cabbage-and-mushroom-stuffed afterthought, are reinvented at **Dim Sum gogo**, where they come in ten different versions, with three kinds of dough wrap-

Photographs: this page, Kenneth Chen; previous page, from top left, Joe Scafuro; Ben Fink; Kenneth Chen (2).

pers and four kinds of sauce. No. 4, the snow-pea-leaf dumpling, reminded us a bit of spinach ravioli ($2.25 for three).

Mandoo are Korean dumplings, the chief attraction at 32nd Street's **Mandoo Bar**, where they're hand-formed in the window by a pair of nimble-fingered women who stop traffic with their engaging labors. We're partial to the steamed kimchi mandoo, in which the typical pork-and-vegetable stuffing is fortified with tofu and a smidgen of the cuisine-defining pickled cabbage ($7.99 for ten).

Once you've tried mandoo, it's time to tackle momo, the oversize Tibetan take on Chinese potstickers. At **Tibetan Yak** in Jackson Heights, they're steamed or fried; stuffed with your choice of vegetables, chicken, or beef; and served with a sesame-dressed cabbage salad ($6.75 to $7.25 for eight). The momo at **Shangrila** remind us of Japanese gyoza, but maybe that's because the Tibetan-born chef–co-owner used to cook at Honmura An. (Hence the presence of tempura and edamame alongside gutse ritu, hand-rolled Tibetan pasta stewed in lamb broth and garnished with cottage cheese.) We find ourselves craving these momo, and keep rotating between the sesame-flavored chasha chicken and the "Shangrila special," stuffed with spinach and homemade curd cheese ($8.50 steamed, $9.50 fried).

FRIED DUMPLING, 99 Allen St. (212-941-9975); **DIM SUM GOGO,** 5 E. Broadway (212-732-0797); **MANDOO BAR,** 2 W. 32nd St. (212-279-3075); **TIBETAN YAK,** 72-20 Roosevelt Ave., Queens (718-779-1119); **SHANGRI-LA,** 129 Second Ave. (212-387-7908).

Grate stuff: Rigatoni melanzane e ricotta salata at La Madrastra.

FAMILY CONNECTIONS

Favorite pasta parlors

The recent history of cheap Italian restaurants in New York is a befuddling chronicle of families—some extended, some dysfunctional—writ large in red sauce. The tale goes something like this: A casual, rustic trattoria is born. It thrives. It either expands or clones itself or, more often, loses a beloved maître d', or a star cook, who goes off to open a similarly cheap and delicious place of his own. Our story focuses on what we'll call the Four Families—a loosely connected network of irresistibly cheap Italian restaurants and their offspring.

The most far-flung family is the Pepe posse, engendered by **Pepe Rosso to Go** in SoHo. What began as little more than a takeout alcove with a sidewalk table, scrumptious focaccia sandwiches, and robust pastas (all hovering around $10) begat Pepe Verde in the West Village, Pepe Giallo in Chelsea, Capa and Paprika in the East Village, Caffè Linda in midtown, and Pepe Viola in Brooklyn. Ownership varies, but the grub, like a terrifically savory Bolognese, remains the comfortingly familiar lingua franca.

Then there's **Frank** in the East Village, a trattoria so tiny and overrun it soon expanded into an adjacent storefront, which became a wine bar called Vera. Besides becoming a destination for crunchy fennel salad, mozzarella flown in from Naples, and rosemary-roasted chicken, owner Frank Prisinzano's minuscule restaurant also served as a pit stop for a couple of Italian pals who worked there briefly before heading deeper into the East Village to open **Max**, which recently spawned a Morningside Heights outpost called Max SoHa (South Harlem). Both excel at rich, zesty ragùs and the Italian-style meat loaf called polpettone ($10.95–$11.95).

Piadina, best-known for its house bread, a delectably chewy Emilia-Romagnan stuffed flatbread, was the rustic, candlelit precursor of Malatesta and Gradisca (all in Greenwich Village). When chef Salvatore Zapparata left Piadina to open **La Madrastra**, he brought his personal takes on northern and southern classics like a particularly savory, deeply flavored rigatoni melanzane e ricotta salata ($9) and a green vegetable soup from his hometown in Sicily but conscientiously left the signature piadina behind.

The six-year-old **Il Bagatto** began as a joint Alphabet City venture by Roman chef-owners who've since parted ways, but their partnership has spawned two new spots, one opened by each original owner—**Il Posto Accanto**, the wine bar next to Il Bagatto, and **Miss Williamsburg Diner**, a rehabbed Italian-flavored eatery in industrial Williamsburg. A broken home, perhaps, but one that's given us three distinctive sources for cheap, carefully made fare like perfect bruschetta, tortellini con ragù, thin strips of rosemary-infused beef called straccetti (Il Bagatto, $5–$12), a lovely selection of panini and cocci, hot crock pots full of vegetables and bubbling cheese (Il Posto Accanto, $7–$9), and hake casserole with zucchini and potatoes (Miss Williamsburg, $14).

PEPE ROSSO TO GO, 149 Sullivan St. (212-677-4555); **FRANK**, 88 Second Ave. (212-420-0202); **MAX**, 51 Ave. B (212-539-0111); **PIADINA**, 57 W. 10th St. (212-460-8017); **LA MADRASTRA**, 93–95 First Ave. (212-475-6620); **IL BAGATTO**, 192 E. 2nd St. (212-228-0977); **IL POSTO ACCANTO**, 190 E. 2nd St. (212-228-3562); **MISS WILLIAMSBURG DINER**, 206 Kent Ave., Brooklyn (718-963-0802).

SUPER BOWLS

Noodle shops that hit the spot

Don't look for any resemblance between a packet of instant ramen noodles and a steaming bowl of deeply flavored tonkatsu ramen from **Ajisen Noodle**, the first American branch of an Asian ramen chain that opened in Chinatown this spring. Expect, instead, springy noodles, roasted pork, scallions, and hard-cooked egg in a smoky, buttery broth made from long-simmered pork bones ($4.75). The "tenderous ribs" version features something the menu ominously calls "steamed gristly ribs," which turn out to be rich, fatty chunks of tender, slow-cooked boneless pork ($6.25).

Not in the mood to pig out? Choose an alternative soup stock, like curry or miso, which is also an option at **Rai Rai Ken**, a new East Village noodle shop with a menu as minute as its fourteen-stool premises. There's gyoza (Japanese pork dumplings) and ramen, available three ways: miso with chicken, shoyu (soy sauce), and shio (chicken broth), the latter two of which come chock-full of bamboo shoots, sliced roast pork, egg, scallion, and seaweed ($6.50). In the theater district, **Little Yokohama** occupies an equally cramped, twelve-seat space. Customize your soup by selecting one of four noodles—a thick udon, a thin udon, soba, or seaweed—or beat the heat with a wonderfully refreshing summer cold-noodle special. Yakko-soba is our idea of the perfect, slurpable pre-theater supper: slick buckwheat noodles adorned with squares of cold tofu, julienned cucumbers, eggs, seaweed, and shaved bonito, in a scallion and ginger dressing ($8.75).

AJISEN NOODLE, 14 Mott St. (212-267-9680); **RAI RAI KEN**, 214 E. 10th St. (212-477-7030); **LITTLE YOKOHAMA**, 374 W. 46th St. (212-315-3161).

Small wonders (clockwise from top left): Family-style at Chinatown's Ajisen Noodle; deviled eggs at Prune; and momo, soup, and hot garlic sauce at Shangrila.

SANDWICHING IT IN

Best things since sliced bread

There's more to making a Cuban sandwich than throwing some ham and cheese on a roll, tossing the thing onto the sandwich press, and twiddling your thumbs until it's ready. Harlem's **La Flor de Broadway** earns its nickname, "El Rey del Sandwich Cubano," by meticulously basting the bun with margarine—while the sandwich cooks in the press—and generally lavishing attention on the thing as if it were a Thanksgiving turkey. The result is perfectly thin and crispy outside, and juicy within ($2.50). And believe it or not, the simple but similarly fawned over Swiss-cheese sandwich ($2) is even better.

We consider an elaborately dressed "churrasco" (grilled-chicken-breast sandwich, $5.75 to $8.75) at **Island Burgers and Shakes** to be virtually a two-for-one special. Remove some of the excess meat from the sandwich, fold it into the accompanying garnish of crisp romaine leaves as you would Korean barbecue, and share with your Zone-dieter friend. Be sure to order yours blackened (a couple degrees of Cajun heat short of a call to Jacoby & Meyers) and on a Sullivan Street Bakery ciabatta roll.

None of the prepacked but fresh and tasty sandwiches at the Wall Street outpost of the British fast-food chain **Pret A Manger** costs more than $5.55, including a $3.25 egg salad and cress on wheat, a boon for wounded Wall Street warriors. And by fall, three more branches opening in midtown will challenge the pricier Mangia's sandwich supremacy.

If egg salad on wheat bread is too white-bread for you, try a banh mi, the

Photographs: this page, from top left, Joe Scafuro; Ben Fink; Kenneth Chen; previous page, Ben Fink.

Vietnamese hoagie made with mysterious-looking—but perfectly delicious—lunch meats. At **Viet-Nam Banh Mi So 1**, $2.50 will buy you a warm hero roll crammed with a salty-spicy-crunchy-sweet combo of crumbly barbecued pork (red), a slice of cured pork (pink), "pork roll" (beige), cucumber, cilantro, pickled carrots, homemade mayo, and a dash of tangy hot sauce. And think of No. 16 on the menu at Chinatown's **Dumpling House**, the "sesame pancake with beef," as the banh mi's poor relation: a pizza-slice-size triangular wedge of bready sesame-studded pancake split open like a pita and layered with thin slices of beef, shredded carrots, and cilantro and topped off with a squirt of "beef juice," just $1.50.

LA FLOR DE BROADWAY, 3401 Broadway, at 138th St. (212-926-4190); **ISLAND BURGERS AND SHAKES,** 766 Ninth Ave., near 51st St. (212-307-7934); **PRET A MANGER,** 60 Broad St. (212-825-8825); **VIET-NAM BANH MI SO 1,** 369 Broome St. (212-219-8341); **DUMPLING HOUSE,** 118A Eldridge St. (212-625-8008).

HAUTE DOGS

And other street-food wonders

Fifth Avenue and 54th Street isn't the sort of corner where you'd expect to find a bargain, let alone a sign reading FREAKING DEAL, $5. But that's precisely what's written on the paper-plate sign taped to the **Hallo Berlin street cart.** Fans of bad puns and good German sausages will recognize the work of Hallo's owner, Rolf Babiel. "It's a frik-a-delle, a German meatball, you get it?" said Rolf as he buried a beef-and-pork meatball under a mound of sautéed onions and tossed it into a paper basket along with an excellent, mildly spiced currywurst sausage and a vinegary heap of German potato salad studded with chopped sweet and sour German pickles, before giving the whole freaking thing a squirt of his proprietary paprika-heavy mustard and his curry steak sauce.

What attracted us to **Otafuku**, the tiny East Village kiosk specializing in Japanese takoyaki (an octopus-filled croquette) and okonomiyaki (a sort of cabbage-and-egg pancake), was the Wonkaesque sight of a polka-dot-bandanna'd cook squirting batter through what looks like an electric nail gun into a vibrating griddle, its indented surface resembling a giant egg carton. His partner simultaneously formed a cabbage-vegetable-and-egg mixture into patties, which sizzled on the grill under little metal domes; then he did a Jackson Pollock on both snacks with mayo and a thick, sweet barbecue-Worcestershire sauce, after which he gave the whole thing a liberal dusting of bonito flakes. Five dollars here buys six Ping-Pong-ball-size takoyaki, light and airy with a chunk of octopus in the center, a nice contrast of soft-chewy textures and sweet-salty flavors. And the beef, pork, squid, or shrimp-topped okonomiyaki will set you back $7—a bargain for such a hearty, satisfying cross between a seafood frittata and a pumped-up potato pancake.

Taxicabs on stilts—not real ones but a Madison Square Park art installation—will lead you to the **hot-dog stand near Broadway and 23rd Street** run by Eleven Madison Park restaurant to raise money for the park's continued restoration. For one afternoon, forget about civic pride and try a "Chicago dog" ($2.50), boiled with bay leaves, onions, garlic, and allspice and topped with tomatoes, green peppers, onions, cucumbers, lettuce, pickles, mustard, relish, hot chilies, and a dash of celery salt. It's practically a Cobb salad perched precariously on top of a hot dog and a sneaky way of getting you to eat your veggies.

OTAFUKU, 236 E. 9th St. (212-353-8503).

THAI REQUIRED

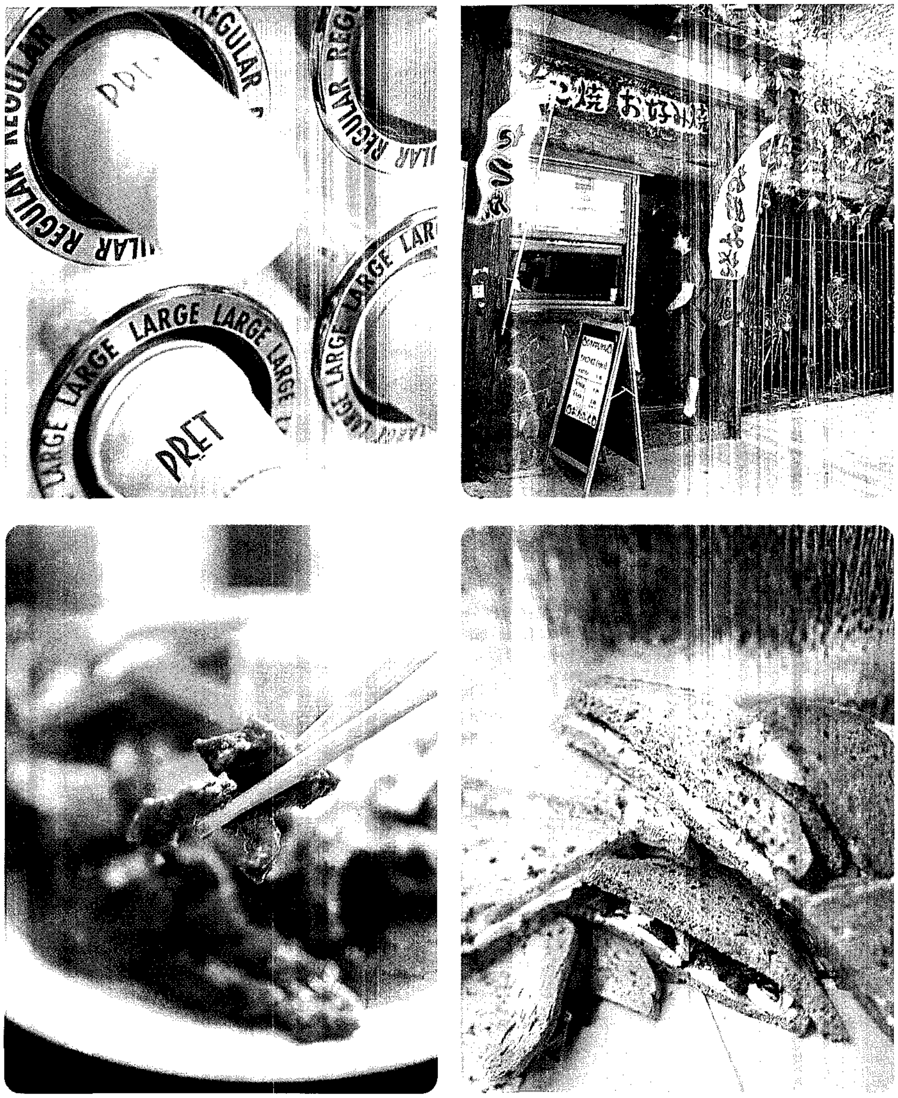
Bangkok for your buck

Too often, Thai chainlets give us what they think we want: too-sweet satays,

Frugal Gourmets

TOP CHEFS, CHEAP THRILLS. BY GEORGE KALOGERAKIS

CHEF	Mario Batali	Daniel Boulud	Todd English	Alfred Portale	Michael Romano	Laurent Tourondel	David Waltuck
FAVORITE N.Y. PIZZA	Joe's Pizza on Father Demo Square.	Wolfgang Puck's; Bella Blue.	Two Boots.	Grimaldi's in Brooklyn.	John's.	John's.	John's; Arturo's on Houston.
FAVORITE GUILTY PLEASURE, QUICK MEAL, OR SNACK	Creamsicle; Custard Beach frozen custard.	Japanese ("It's not fast food, but it's quick food"), especially Sushi Hatsu.	Doughnut Plant doughnuts at Dean & DeLuca; Rainbow Falafel, a stand in Union Square.	Häagen-Dazs bars, "chocolate *and* vanilla."	Pastrami on rye at Sarge's; the vegetarian platter at Curry in a Hurry on Lexington.	A cart at 62nd St. and Third Ave. ("the *best* grilled prosciutto-and-mozzarella sandwich").	When in Chinatown, "I have to have a pork bun."
FAVORITE BURGER	Mesa Grill; Corner Bistro.	Billy's Giant Hamburgers in Jackson Hole, Wyoming.	Both out of town: Louie's Lunch in New Haven; In-N-Out Burger in L.A.	Rowdy Hall.	"They're all the same. I've never eaten at McDonald's."	Corner Bistro.	Le Zinc, EJ's, Corner Bistro.
FAVORITE SNACK AT MOVIES, BALL GAMES, ETC.	Hot dog and fries or a barbecue sandwich.	Popcorn.	Peanut M&Ms, popcorn; at ball games, "roasted peanuts and a beer."	Peanut M&Ms, popcorn—"no butter."	Popcorn. Also, "one strange craving" at airports: Snickers.	Nachos supreme ("I'm not a fan of popcorn").	No answer.
FAVORITE FRENCH FRIES	Shoestring fries at Pearl Oyster Bar.	Payard.	With his kids, McDonald's; otherwise, Cesare's or his own.	Steak frites at Balthazar.	Grabs a few in his own kitchen now and then.	McDonald's.	Le Frite Kot on West 4th Street; Le Zinc.



On the run: Clockwise from top left, Joe to go at Pret A Manger; Otafuku's takeout window; egg-salad sandwich at Pret A Manger; beef panang at Sripraphai.

tame tom yum, pallid pad Thai. The critical balance of hot, sour, salty, and sweet is lost in translation. There are exceptions—namely, and most spectacularly, **Sripraphai**, a superb Thai kitchen housed inside a nondescript Woodside, Queens, storefront that looks about as cheerful as an H&R Block office. With all due respect to Mets fans—if there are any left this season—we can't think of a better reason to board the No. 7 train than feeding on crispy dried catfish in a piquant mango, red-onion, cilantro, and chili-pepper salad ($10.50); fiery beef panang redolent of basil and lemon leaf ($7); mouthwateringly good minced pork with chilies, peanuts, and lemon juice ($6). You'll trivialize the experience to some ineffable degree if you eat indoors, cramped among the Formica tables, under the fluorescent lighting, so instead repair to the semi-secret bare-bones backyard with its picture-book border of overgrown pink and red rose blossoms. But don't forget to make a pit stop at the dessert counter on your way out to stock up on sticky coconut-rice confections or some milky puddings for the road.

Somewhere between standard Americanized Thai and Sripraphai are **Thai Cafe** and **Amarin Cafe**, two brightly flavored spots in Greenpoint's pierogi-laden landscape. In the East Village, **Kai Kai Thai Eatery** deliciously breaks the menu monotony with fifteen appetizers that read like Thai dim sum, priced from $1 to $5 apiece. (We're addicted to the ma-ta-ba, a flaky, buttery chicken pastry.)

Good grub turns up in the unlikeliest of places, perhaps none less likely than **Lady Bakery**, a generic fluorescent-lit pastry-and-birthday-cake depot near the mouth of the Lincoln Tunnel. Strategically located a couple doors down from Cupcake Cafe, ostensibly to undercut the competition, this nondescript storefront dabbles in takeout Thai home cooking, almost as if it were a hobby. "People would come for coffee and ask for food," the cashier told us. She and her mother obliged, with handwritten signs announcing a daily choice of two soups and a main dish, like the rich and pungent chicken curry served with soft jasmine rice ($6.50). If the Hell's Kitchen cake racket proves too cutthroat, these ladies clearly have something to fall back on.

SRIPRAPHAI, 64-13 39th Ave., Queens (718-899-9599); **THAI CAFE**, 923-925 Manhattan Ave., Brooklyn (718-383-3562); **AMARIN CAFE**, 617 Manhattan Ave., Brooklyn (718-349-2788); **KAI KAI THAI EATERY**, 78 E. 1st St. (212-777-2552); **LADY BAKERY**, 510 Ninth Ave., near 38th St.(212-268-2616).

NAN PLUS

Surpassing 6th Street sameness

Sixth Street already had one sturdy anchor in **Haveli**, near the corner of Second Avenue, when **Banjara**, an atypically spacious and relatively snazzy new spot, opened last December to shore up its eastern extremity. Working within the same culinary parameters as his neighbors, chef Tuhin Dutta has breathed new life into 6th Street staples like vindaloos, biriyanis, and tandoori chicken—the latter one-upped by its even more succulent clay-oven cousin, sharabi kababi, which is rendered uncommonly moist with a wine-and-cream marinade ($12.95). Dutta particularly distinguishes himself, though, with his dumpakht, a Lucknowi dish that resembles a potpie with stewed meat or vegetables baked beneath a taut bread crust ($11.95–$12.95).

Out in Jackson Heights, Queens, **Rajbhog Sweets** is best-known for its 60-plus varieties of milk-based confections tantalizingly arranged in display cases like Neuchâtel truffles. But toward the back, a steam-table selection of mostly Gujarati vegetarian dishes makes this sweetshop a compelling mealtime destination. The assortment changes daily, and includes snacks like khaman dhokla (steamed chickpea-flour cakes dotted with black mustard seeds) and chickpea-battered chili peppers. Freed from gloppy curry bondage, vegetables here are done to a delicate turn: tooriya patra combines long green squash with Swiss-chard leaves and lima beans; karela are green Chinese eggplant, cooked in a subtly spicy sauce with potatoes and cashew nuts. At lunch, one vegetable, a paratha (flaky griddle-fried bread) or poori (puffy deep-fried bread), and a pickle will run you $2.75; $4.50 buys an extra vegetable medley, plus rice and dal. If you still have room for dessert, you're in the right place.

HAVELI, 100 Second Ave. (212-982-0533); **BANJARA**, 97 First Ave. (212-477-5956); **RAJBHOG SWEETS**, 72-27 37th Ave., Queens (718-458-8512). ■

Photographs: clockwise from top left, Kenneth Chen; Ben Fink; Kenneth Chen; Ben Fink.

JERSEY WHIRL

Before there was Tony Soprano, there was Joe Piscopo, the original "Joisey" guy. Then came the Hollywood flameout and ten years in the wilderness. Now he's tied his comeback hopes to Newark's revival: If he can make it there, he'll make it anywhere. **By Mark Adams**

EVEN A WOULD-BE ENTERTAINMENT mecca needs a power-lunch spot, and Arthur's Downtown, a clubby, mahogany-paneled symbol of Newark's revival, is the Morton's of what those who share the dream are already referring to as Hollywood East. So it is that at a prime table on a sunny afternoon the man on whose star power a few million in venture capital has been wagered is soaking up adulation. Joe Piscopo.

The *other* reason to tune in *Saturday Night Live* during the Eddie Murphy years, Piscopo had a near-breakthrough role opposite Michael Keaton in *Johnny Dangerously,* a brush with thyroid cancer that led to a disastrous love affair with the gym, an even more disastrous affair with the family baby-sitter, and then . . . nothing. Ten years of zip. Tim Kazurinsky's career was a supernova in comparison.

Joe fell off the cultural radar for a while. But he can laugh about it now that he's signed production deals for *Bloomfield Avenue,* an HBO mini-series, and *Jersey Girls,* a blue-collar *Designing Women* about some ladies who own a beauty parlor, for NBC; nabbed Danny Aiello to star in his company's first big film, *The Last Request;* and lined up a writer for his biopic of swing maestro Louis Prima.

It's been seven years since Piscopo took stock of his life in Hollywood and moved back to Jersey. At 50, Joe's scary *Muscle & Fitness* cover-boy physique has softened into a suit-and-tie suburban-Jersey dad's (he married the ex-baby-sitter, Kimberly Driscoll, in 1997, and they have a 2-year-old daughter), and his Sinatra-tribute show, a lounge act Joe performs at hotels and casinos, is doing gangbusters in the hinterlands. Even his acting career has rebounded—Joe's had parts on *Arli$$* and *Law & Order.* But what Piscopo and the doormen, and sous-chefs, and random Newark pedestrians who shout, "Hey, Joe!" as he walks down the street are really excited about is his new distribution and production company, Avellino Entertainment.

"No matter who you are, if you're Tom Cruise or Harrison Ford, you're a working stiff," says Piscopo. "There's always someone over you calling the shots."

Formed as a partnership with television producer Sol Feldman and two top executives from investment firm Fidelco, Avellino has two missions: to make money, naturally, and to help rebuild Newark as a high-tech Tinseltown on the Passaic.

They're not alone. You've perhaps seen something about the ritzy New Jersey Performing Arts Center or its neighbor, the cute Newark Bears baseball stadium. Both are part of the Newark renaissance along with IDT, a $1.2 billion-a-year telecom that just last year moved its headquarters from Hackensack. "Newark is light years ahead of Manhattan in terms of broadband capability," says IDT's Gil Nielsen. When the newly formed Avellino started scouting locations for offices last fall, word quietly spread to Howard Jonas, IDT's founder, who was looking for a good gimmick. The upshot? "We like the association with a recognizable celebrity," IDT president Jim Courter says of their offer to sponsor Piscopo's company. "He might not be as recognizable as some people, but he adds pizzazz."

"With Joe's help and Joe's vision," says Nielsen, the man who brokered the deal, "we want to make Newark the broadband-entertainment capital of America." With two rail lines to Manhattan, a major airport five minutes from downtown, and hundreds of thousands of square feet of empty space available at a fraction of Manhattan prices, Newark could be the next Burbank. Or as IDT's Yehuda Wurtzel confidently predicts, "This is the next middle-size thing."

PISCOPO MET FELDMAN AFTER APPEARING ON cable's *USA Live* with Bertice Berry in 1996. Joe was looking for a producer; Berry suggested he call Feldman, who'd been working in television for more than twenty years. Together, they did a show about at-risk children, *Positive Impact TV,* which aired in 1999.

"Sol shot this thing for nothing," says Piscopo. "I said, 'Hmm, I bet we could do this with entertainment.' "

And so the Avellino business model was born. With Fidelco's Marc Berson (Piscopo's longtime pal) helping to write the business plan, the duo raised nearly $5 million to distribute five-to-ten film projects a year. "The concept of low-budget movies is a niche that we can exploit," says Berson. "Avellino is lean and mean."

"It's not that we won't do schlocky," explains Feldman. "We just won't do sleazy."

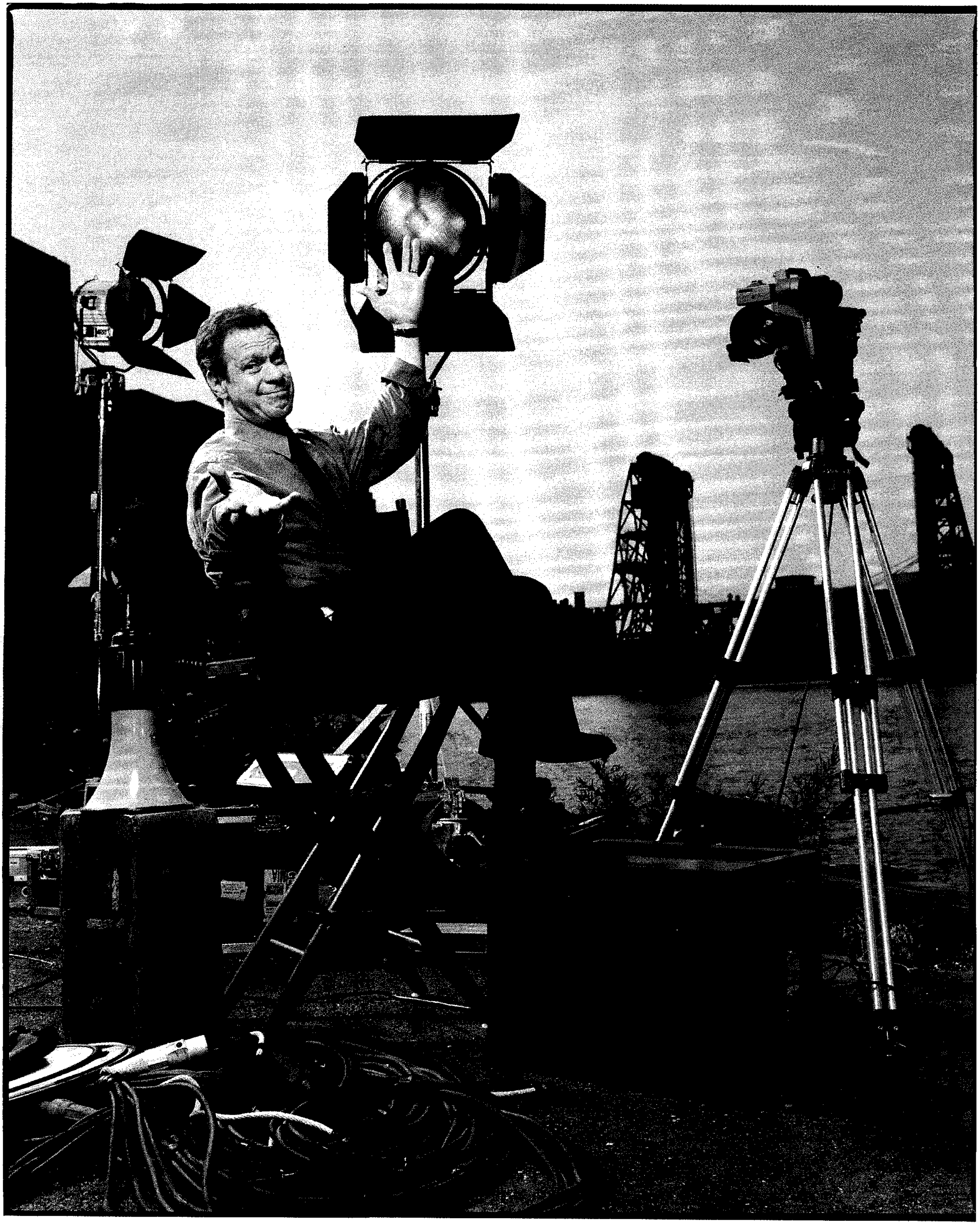
In addition to free rent at the proudly low-budget IDT, Avellino is eager to do postproduction and sound work for others, rent out its facilities at IDT, make industrial-safety videos—whatever it takes to undercut the big boys in TriBeCa and Astoria. "We will beat any price," Joe promises.

PISCOPO IS SCOUTING NEWARK LOCATIONS for *Bloomfield Avenue,* the mini-series he pitched to HBO in the wake of *The Sopranos'* Jersey-Italian chic. "I'd like to do a sort of *Vinny Knows Best,*" he cracks, still wondering if there isn't room for a more positive portrayal of Italian-Americans, "where all the Italian-Americans are doctors and engineers. Wait, make that *Vincent Knows Best.*"

Meanwhile, Joe's thinking about his dream project, *Saturday Night America,* a knockoff of *Sábado Gigante,* the wacky variety-and-product-placement show that is so popular in Latin households. Maybe he could shoot it at the Performing Arts Center with a radio simulcast, and maybe outside they could put in a Jersey "walk of fame" saluting the stars who were forced to abandon Newark to find fame and fortune back before it became Hollywood East. "I want to get Shaq in here," he says. "I want to reach out to Queen Latifah and my old pal Eddie Murphy."

Downtown Newark's commercial rebound hinges in part on the state legislature's final approval of funding for a new arena to house the Nets and Devils—likely but no longer a lock since Christie Whitman left. They've both seen the bottom, Piscopo and Newark, and with a little luck, neither's going back. "Worst-case scenario, it's going to take a little longer than people thought," he says. "Worst-case scenario for me, I'll open a club in Newark called Joey Palomino's." ■

PHOTOGRAPHED BY BEN BAKER



Come to Mama

Take a successful New York woman who’s tanned, toned, waxed, blow-dried, and tastefully dressed. What does Mama Gena’s School of Womanly Arts have to teach her? The art of pleasure. Getting it, not giving it. From ice cream to orgasms. By Amy Larocca

“WE LIVE IN A CULTURE THAT DOESN’T ACKNOWLEDGE THE IMPORTANCE OF appetite,” complains Mama Gena, the proprietress of Mama Gena’s School of Womanly Arts. Mama Gena sports a head of very blonde Shirley Temple curls and a gold lamé suit at home one recent afternoon. “Nobody,” she says, “teaches us to really examine or explore the details of what creates a totally succulent, gratified, dewy, fabulous, lubricated life!” • New York women are experts at denying themselves—depending on the month—carbs, sugar, dairy, fruit. They wear tall, spindly heels that uncomfortably cramp calves overdeveloped by so many hours with the personal trainer. There is very little that’s

PHOTOGRAPHED BY KAREN PEARSON

pleasant about a Brazilian bikini wax, and not much to recommend the absence of stockings on bitter winter mornings. Mama Gena's devotees—boldface models doted on by paparazzi, business women with big titles and bigger offices, chic creative types with hunky husbands and cute children—know all of this. "Even when you go to a party, it's like work," one best-dressed glamazon sighs. "Everything is about success and about fame, and that's great, but after a while, you start to feel like you're lacking."

Pink lady: Mama Gena in the classroom in her Upper West Side brownstone.

What does Mama Gena have to say to these high achievers with existential angst? You're just underlubricated. Have ice cream. Have orgasms. Tell your man to touch you right *there*.

"I think a lot of women just have their lights off," she says. "I'll see women on the street and say, 'Look at that beautiful woman. There's no reason for her lights to be off.' These women need to learn to trust their pussies. Not their vaginas, their coochies, their down-theres, but their pussies. Vagina is the wrong word, because it's referring to your internal cavity."

Mama Gena explains that using the word vagina is not unlike calling your penis your prostate. "When women use the word *pussy*, it sets them free. They flush, they get all crazy. They feel all wild. It snaps a woman into her sassiness."

So, on a typical weekday evening twenty New York women pack up their pussies in La Perla thongs and make their pilgrimage to Mama Gena's brownstone in the West Eighties to learn to say the word ("They shout it!" Mama Gena swears. "We have to restrain them sometimes!") and to take classes with titles like "Training Your Man," "Power Play: The Art and Science of Hexing," and, of course, "Trust Your Pussy." While at school, they call themselves sister goddesses.

Mama Gena's students are not unusual or eccentric—you'd find the same cross-section of New Yorkers in a spin class at Equinox. A few lawyers, some Upper East Side moms, a debutante, some jewelry designers. They dress in Sigerson Morrison mules, Diane Von Furstenberg wrap dresses, Earl jeans. They dabble in yoga; they love sushi. They are toned and plucked and blown dry. And they are absolutely willing to share with one another, in graphic detail, tips on masturbating.

MAMA GENA, WHOSE REAL NAME was Regena Thomashauer back when she was an actress-teacher-waitress type, has devoted the past ten years to being mother figure to the lost, pleasure-challenged female population of Manhattan. She is their ur-goddess, their Eros enabler, their heroine. She is originally from Philadelphia, and her father was a psychoanalyst, a true Freudian. But Thomashauer wasn't interested in that type of therapy. She tried it back when she was still hoping to make things happen with her college boyfriend. But it just didn't work for her. "There's no deliverable outcome at the end of therapy," she complains. "Like my dad, he's been in therapy for 40 years." What Thomashauer was interested in was the conversations she'd had with girlfriends at Mount Holyoke College. "It was like we had a handle on the career thing, but in terms of relationships, we didn't know anything."

When Thomashauer met her husband, Papa Bruce, she wanted to figure out how to keep the relationship going, and so the two embarked on a series of classes at More College near San Francisco. Eventually, they brought what they'd learned to New York and began counseling couples. "He was third generation in a family business," she says. "I went to one of his meetings with him, and I was like, 'We're getting you out of here.' " And she did. The first courses they taught were called Relationship Technologies and focused on the couple as a unit, on how to take a good relationship and, over time, make it better (they still offer these sessions). They also began personal coaching, which some gratified clients describe as six months of therapy condensed into 60 minutes. But about three years ago, Thomashauer had what she calls her *Dangerous Beauty* moment.

"I'm watching this movie, and by this time, we have tons of clients and we're noticing there's a certain thing I have not really been able to address with women in particular," she says. "In the movie, the mother says to the daughter, 'You can go to convent or you can become a courtesan.' So she goes to the convent and she sees that they're about to cut off her hair and she says no way and she goes back to being a courtesan.

"So her mother says to her, 'If you want to give pleasure, you have to know pleasure.' And it was like, *da-ding!* No one teaches women how to know pleasure. We aren't educated into the womanly arts. Nobody teaches us how to flirt, how to own our own sensuality. We're always looking to our husbands and our boyfriends to make us gratified and happy.

"My school is really about dipping your toe into the waters of womanhood; it's a courtesan academy. Selfishness is our ultimate goal, because what no one teaches us is that if you're not pleasuring yourself, you don't have the surplus to take care of anyone else. But if you learn how to take exquisite care of yourself, you're like, *Give me your tired, your poor!*"

Mama Gena, who's now 44, offers herself as living proof: She has a beautiful 4-year-old daughter and a happy marriage. She works with her (well-trained) husband at home. "I can have sex whenever I want!" she brags. (She favors, for the record, late morning.) And she can get up afterward and put on her gold lamé suit, which makes her feel very "pussified."

Her students start as the inverse of this model—better trained in deprivation than in indulgence—and her formula for reversing the balance involves introducing them to their crotches, to the sensual pleasures, like Brie cheese and aromatherapy candles, to their dark sides (the bitch, after all, is just another face of the goddess).

"Before the class I would intellectualize decisions," one sister goddess explains. "I would make choices based on data and facts. Now I make choices based on what turns me on. Mama Gena would say, what makes your pussy wet. I pay attention to my desire now. You have to be trained to do that. It doesn't come naturally."

They also learn to make their men do whatever they want, just like Sister Goddess Nancy Reagan did. "That man would have never made it to the White House without her," Mama Gena says appreciatively, "so she really got the ride she wanted."

A GROUP OF WOMEN GATHER IN A circle on the parlor floor of Mama Gena's house to brag. They introduce themselves; they lead sort of dreamy New York lives. Most are married or in relationships. They are thin, pretty, fashionable. They go to L.A. for the weekend, and even though it's only early spring, a number of them look rather tan. "I am Sister Goddess So-and-so," they begin. And then they brag. "This week, men at work called me beautiful," says a women in a rosy Agnès b. top. "Well bragged!" raves Mama Gena. Auntie Beth, her pretty, bright, leggy protégée—a refugee from corporate America who asks herself when shopping, "Would the Charlie's Angels wear this?"—agrees.

Another sister goddess boldly ignored her date at Bouley Bakery and flirted with everyone else at the party. One "held court" (a popular sister-goddess term) over her entire table at a benefit. Lots of women took bubble baths. One sister goddess stopped her husband in the middle of hotel sex, turned on the lights, and said, "Would you like to see my clitoris?" (He would.) One woman brags that upon seeing a "gross" woman scarf down sushi on the subway, she did not feel disdain; she did not give her a mental fashion makeover. She sent out a little prayer for her instead. This sister goddess won best brag that night and was rewarded with a pink feather boa and a drugstore tiara.

> 'Before the class, I would intellectualize decisions,' says one sister goddess. 'Now, I make choices based on what turns me on. You have to be trained to do that. It doesn't come naturally.'

MAMA GENA'S SUGGESTED CURriculum begins with a seven-week, $650 sister-goddess boot camp called the Foundation Course. The class meets weekly for three hours at a time. In addition to the brag, each class has a theme. Pussify your wardrobe, for example (that is, throw out anything that makes you feel less than foxy), or dress up as your favorite woman from history or fiction (several Jackie O's, a Princess Di here, an Auntie Mame there).

There is homework, too, such as watching Mae West movies, or practicing Pussy Appreciation. "Look at your crotch every day," reads a handout. "Write in a journal three things you like about it. Touch your crotch in different places and see what feels good, write in your journal and bring it to class."

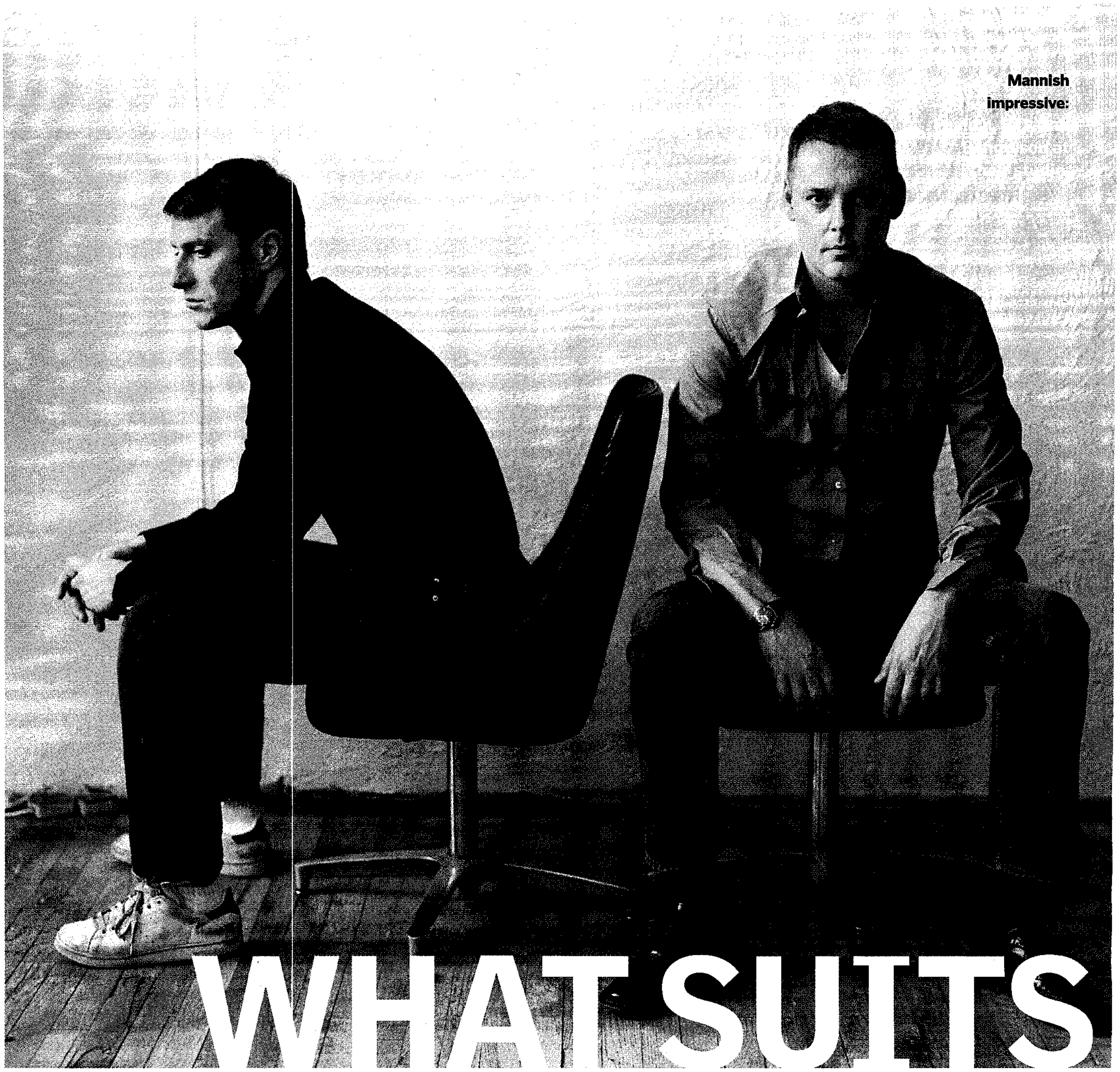
And there is reading: A favorite text is called *Extended Massive Orgasm* and promises, much like a cookbook, fantastic results to anyone who can follow directions. Mama Gena herself doesn't teach the mechanics of masturbation, although she does encourage and even assign it. She calls in her expert friends from California, Steve and Vera Bodansky (the married doctor-authors of *Extended Massive Orgasm*), who demonstrate during special, one-day weekend courses that cost $300.

After boot camp, the more specific classes open up (like the "Power Play" how-to-hex session, which is less about witchcraft than cultivating sassiness). "What I love about it," says one client, "is that it's not about suffering through the course so you can get results. It's not just about having another therapist." And Mama Gena believes that her goddesses can conjure up things. She has many tales of this female power: the sister goddess who wanted to show in a gallery but didn't know how conjured a dealer during a party at Mr. Chow. Another sister goddess left for L.A. with nowhere to stay and conjured an old friend on her flight. (The old friend had, naturally, a large room at the Standard.)

You can also send your man to class—Mama Gena will teach him how to kiss, how to wrangle a bitch, where, exactly, to find your clitoris, and what to do with it when he does. The philosophy behind the men's courses is that men inherently want to make their women happy, they just need to be told how. "Men love to date my goddesses," Mama Gena boasts.

There are many things sister goddesses are looking for when they enroll: courage, raises, relationships. "They want to feel like they can get any guy they want," Mama Gena says, "and they can." But what they walk away with is another ritual to integrate into their maintenance routine: pleasure. Naps. Massages. Pedicures.

"I'm much more disciplined about my pleasure now," one graduate says. "If I haven't done something pleasurable for myself by the end of the day, I make sure I get it in. I think of it as like going to the gym." ■



Mannish impressive:

WHAT SUITS

What do women *really* want from their clothes? Edward Pavlick and Richard Bengtsson—the New York–based duo behind Richard Edwards menswear and a just-launched women's line—have the answer: exactly the same thing as the boys. **By Mark Holgate**

'I'M MORE STRESSED ABOUT the dog not eating than about anything else right now," says Edward Pavlick, nodding at his vizsla, Katu. "I think she's pregnant." If she is, she'll have to compete for attention with Pavlick's other new baby: He and Richard Bengtsson, his partner in the New York–based fashion-design team Richard Edwards, are still accepting congratulations for their just-born women's line. After eight years of designing a successful menswear collection, they're adding skirts and dresses to their hip, urban repertoire. Shown at the Galerie Yvon Lambert in Paris last March, the collection was an instant hit: The critics raved, and Barneys (which already stocks their menswear) arranged for an exclusive deal here in the city. Yet Pavlick and Bengtsson have fielded all the attention with their usual nonchalant, genial good humor.

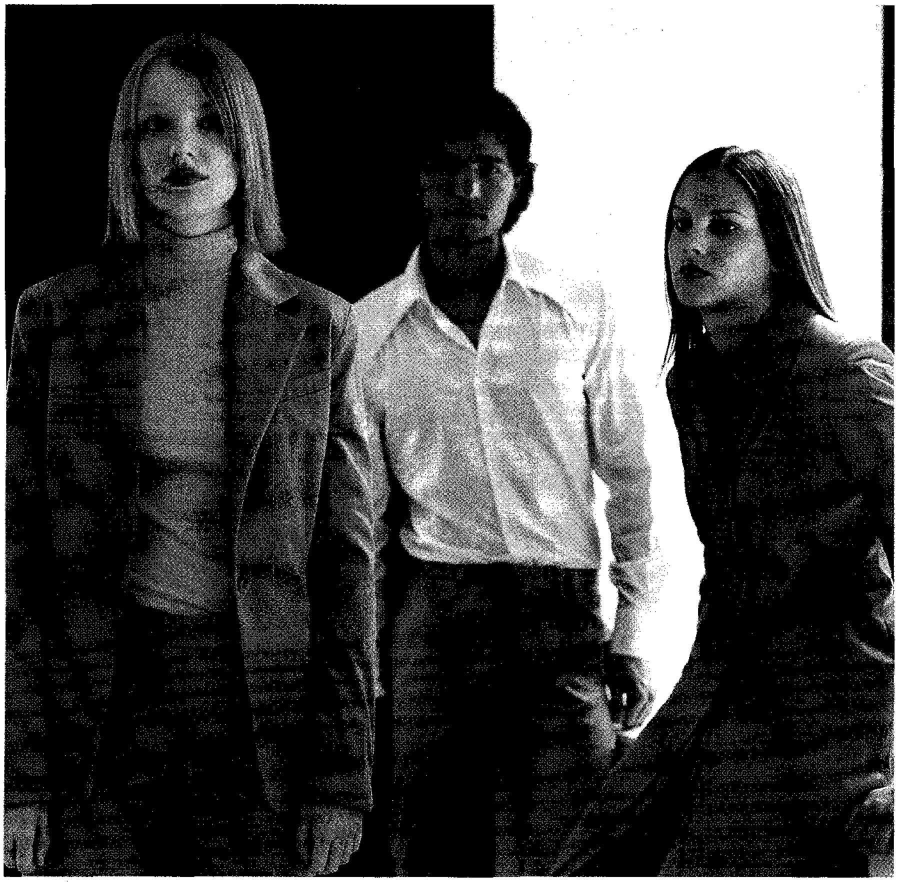
In fact, what they've pulled off is pretty rare. Experimentation and theatrics can be guaranteed to make the industry sit up and take notice, if only for a matter of nanoseconds. But garnering applause with a collection that manages to be grown-up and gimmick-free is a trickier proposition. "After sitting through so many shows in New York, London, and Milan," explains Julie Gilhart, vice-president of fashion merchandising at Barneys, "you're kind of over the shows, of seeing so much *fashion*. But Edward and Richard delivered such a strong, sharp presentation that you couldn't help but pay attention."

Pavlick and Bengtsson are definitely on to something: clothes for women who've seen the relaxation of dress codes in the workplace, who like the idea of wearing something that's structured and tailored but is still easy to wear. They've

PHOTOGRAPHED BY GRAHAM MACINDOE

created a line that manages to be both high-fashion (which is usually about ephemeral pleasure) and highly wearable (which is usually about anything but). Drawing on the neat, narrow silhouette that's a signature of their menswear, Pavlick and Bengtsson showed slim coats with shawl collars, ruched and draped jersey dresses, and high-necked tops worn with slim pleated pants. It was a collection that caught the minimal, pared-down aesthetic that has begun to filter back into fashion—few visible fastenings, spare on surface detail—and took it in a softer, more romantic direction. Smocking, which in the wrong hands can look like something out of *Little House on the Prairie,* seemed sophisticated when they used it on otherwise simple dresses and halter tops. And there were other touches that gave their clothes an intimate, hand-worked feel: a gathered collar on a coat, or a tucked and folded waistband on an otherwise austere wrap skirt.

"WHEN WE DESIGNED THE COLLECTION, WE ASKED: IS IT COMFORTABLE? CAN YOU MOVE IN IT? . . . ARE YOU GOING TO FALL OUT OF IT IF YOU LEAN FORWARD?"



From left to right: Jacket, $790; pants, $429; and turtleneck sweater, $360. Shirt, $280, and pants, $490. Coat, $1,144, and pants, $429. All by Richard Edwards, available at Barneys New York.

The collection smartly steered clear of the predictable girl-meets-boy look that's been around for the last couple of seasons, which might have been the most obvious route for designers versed in menswear. If there's a masculine touch to this collection at all, it's very subtle: The waistbands of the women's pants are constructed in the same way as the men's, and jackets come equipped with useful inner pockets. As Ingrid Sischy, the editor of *Interview* and someone who has tracked the evolution of Richard Edwards ("I've always been intrigued by their jackets"), puts it, "A lot of womenswear has failed women on issues of comfort, mobility, modernity. But Edward and Richard did these very easy clothes that acknowledged what people want: fashion that has been made by designers who don't live in a dream world."

"When we designed this collection, we asked the same questions that we ask when we do the men's: Is it comfortable? Can you move in it?," says Bengtsson. "With the women's line, there were additional questions, like, Are you going to fall out of this if you lean forward? Models would come in during the fittings, and we'd ask them a million things." Pavlick, for his part, believes men and women want the same things from what they wear. "We do the same jobs, our lives are all crazy now. If I was late for work, rushing around, I'd want to put on a crisp shirt and a tailored jacket, look in control. Then no one would realize that I was really hung over from the night before." He breaks off smiling. "There you have it: We design clothes for alcoholics."

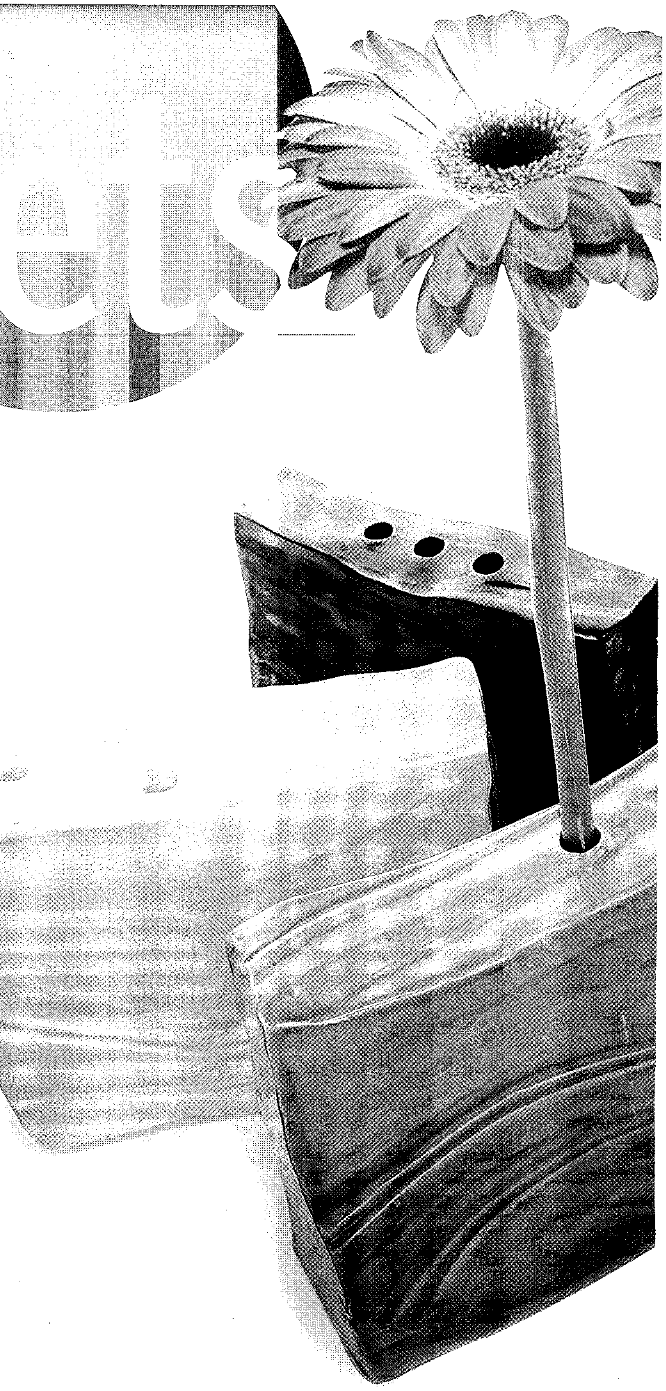
Pavlick and Bengtsson met in 1991 at a Halloween party. Bengtsson had moved to the city from his native Sweden after graduation and a stint with H&M; Pavlick had studied industrial design and was trying his hand at rather more prosaic things, namely biological and pharmaceutical equipment. At the party, the conversation turned to Pavlick's shirt. "I was obsessed with fitted shirts, and they were really difficult to find," remembers Pavlick.

"We started talking about doing some designing together—that lasted for about a year. Our friends were always saying to us, 'Haven't you done *anything* yet?' We started making men's shirts—the first one took us six months—and each season we'd add something else." They showed their first men's collection in New York in 1995. Four months later, they'd won the CFDA Perry Ellis Award. They were, says Pavlick, "thrust into the limelight. We won the award, and we were only selling in Japan. We were like the band that has the one hit single—you have all this attention for six months, and then *nothing.*"

But the two have been able to handle the lean times and their new success with equal aplomb. "We start in our little corners," says Bengtsson, "and at some point we bring what we've done together. In the end, I don't know what is my idea and what's his. In a way, we're really different people. I'm very Swedish, quietly doing my thing, and he's very American, very outgoing. It makes working together more interesting. It makes us much stronger as a design team." Though there might be one advantage of their partnership that they've overlooked. "*Two* men designing for women?" laughs Julie Gilhart. "Can you imagine anything better than that?" ■

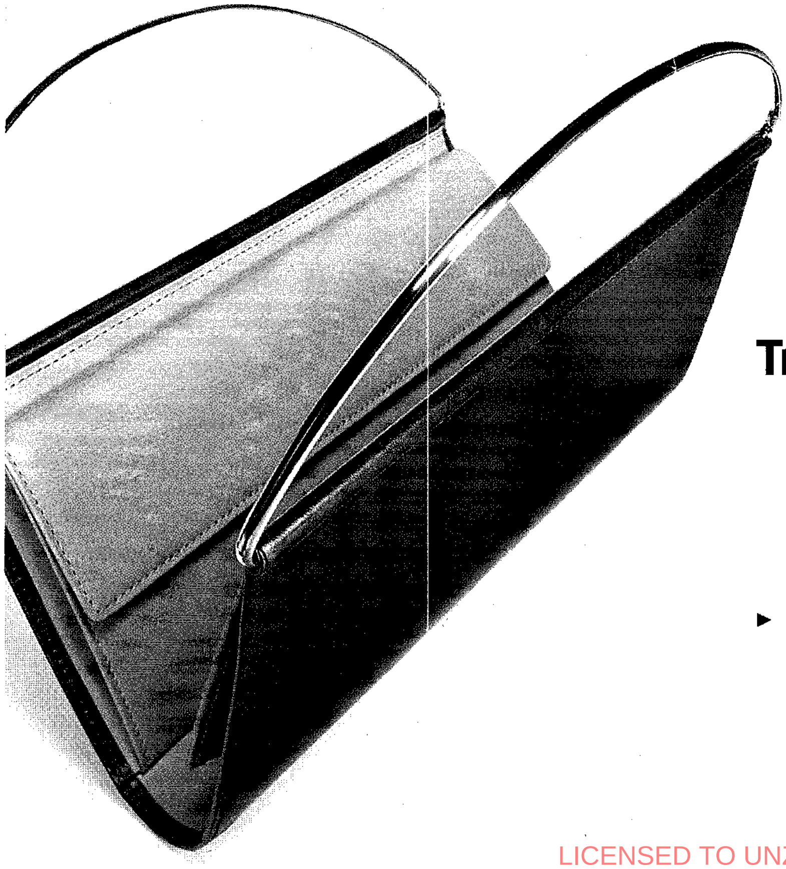
Best Bets

RIMA SUQI



Rock Solid Weekends in the country provide constant inspiration for ceramist Argie Bucot. His latest vase, called Wave, is modeled after stone slabs Bucot found while rambling around his Sullivan County property. The artist built and glazed each piece by hand in his meatpacking-district studio. The three holes can be used to hold single-stem flowers or even tapered candles. Available in light blue, white, metallic pewter, and matte black, the pieces measure 7½ inches wide by 5½ inches high and 2½ inches deep ($149).

► **BAHAY**
24 Ninth Avenue/212-989-9412



Traveling Light Cartier's new Cage bags are perfect for those times when you want to walk out the door carrying only cash, credit card, and I.D. Available in two sizes: the rectangular International Wallet (pictured, $410) and the square Coin Purse ($330). Both come in a choice of onyx, ruby, or gold leather and have combinations of flat and expandable pockets.

► **CARTIER**
711 Fifth Avenue, near 56th Street/212-753-0111

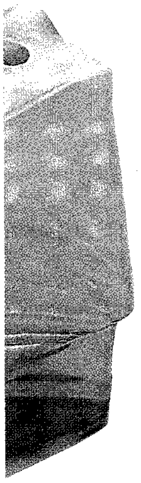
PHOTOGRAPHED BY MICHAEL KRAUS

SINCE KIEHL'S 1851
ULTRA FACIAL
MOISTURIZER SPF 15
8 fl. oz. (236 mL)

Kiehlsing Me Softly

It's back! After mysteriously disappearing from store shelves for more than a year, Kiehl's immensely popular Ultra Facial Moisturizer with SPF has returned—just in time for the worst summer months. The difference? An increased SPF, from thirteen to the now-minimum-recommended-for-daily-use fifteen. Available in two-ounce ($14.50), four-ounce ($27), and eight-ounce ($47.95) sizes.

▶ **KIEHL'S SINCE 1851**
109 Third Avenue/212-677-3171 or 800-KIEHLS-1



Puppet Master

For 25 years, Folkmanis has produced amazingly lifelike puppets for kids and youthful adults. Now the company has created a Baby Folkmanis line for infants and toddlers. It includes cloth cubes filled with toys, bath puppets, puppet versions of a car and truck, and the *My First Puppets* soft book (pictured). There are four colorful spreads, each with a small finger puppet for the child and a larger, matching hand puppet for an adult to use simultaneously ($35).

▶ **A BEAR'S PLACE**
789 Lexington Avenue, near 61st Street/212-826-6465
▶ **GEPPETTO'S TOY BOX**
10 Christopher Street/212-620-7511
▶ **ENCHANTED FOREST**
85 Mercer Street/212-925-6677

My First Puppets

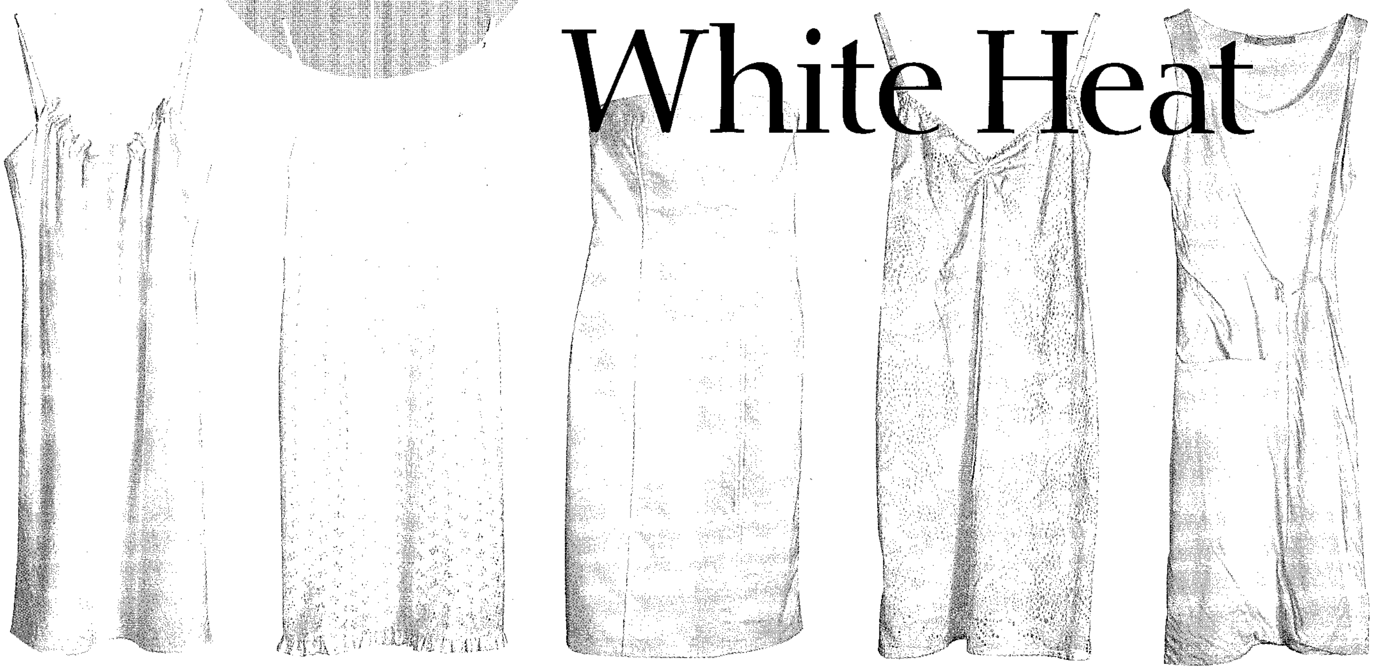
Sol Survivor

Paranoid about sun damage? Try the layer approach: Moisturize with SPF first, then add a layer of shade, literally, with a bamboo parasol from Violetshade. Each one opens to a 26-inch square that is lined with a lightweight solar-weave fabric and comes with a matching carrying case ($116).

▶ **ZITOMER**
969 Madison Avenue, at 76th Street/212-737-5661

BRIDIE CLARK

White Heat



Cotton picks . . . From left, Ralph by Ralph Lauren, Nanette Lepore, H&M, Cynthia Steffe, Margriet Nannings.

Beyond the pale: This summer, banish all dark thoughts to the back of your closet and slip into something crisp, clean, and downright bleachy.

REMEMBER THE SIMplicity of festive winter dressing—and the dear black dress that carried you through an endless lineup of holiday cocktail parties? This season, let a versatile *white* dress bring you cool salvation: These five contenders can take you from white-hot party girl (just strap on those stiletto sandals) to peach of the beach—and all at prices that won't make you pale.

H&M's denim strapless version is simple and body-friendly—and, at just $25, the only cheaper option is turning your bed linens into a white toga. We love **Margriet Nannings**'s cotton dress ($125 at Smaak)—the fabric is cloud-soft and gently clings to (or even creates) curves. At **Lord & Taylor**, the lineup of pretty white Ralph (by Ralph Lauren) frocks might bring back shades of commencement at Miss Porter's, but try on a flawless linen slip dress ($79.50) with an unprissy ruffle at the neckline, and you'll feel every bit the sophisticate. The cotton sleeveless shift dress at **Benetton** ($68 at United Colors of Benetton stores) makes for a clean, more casual look—a great throw-on to take you from beach to lunch. For a preppy splurge, try **Cynthia Steffe**'s charming, feminine eyelet slip ($208 at Lord & Taylor and Saks Fifth Avenue) or **Nanette Lepore**'s classic shift ($207 at Nanette Lepore).

Smaak, 219 Mulberry St. (212-219-0504); Nanette Lepore, 423 Broome St. (212-219-8265).

Picks of the Week

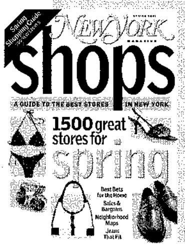
Morgane Le Fay's romantic, flowing womenswear collection is 75 percent off. A long-sleeve plum-colored chiffon dress was $1,100 and is now $220; straight-legged silk dupioni pants were $480 and are on sale for $100. *462 W. Broadway (212-219-7672); A.E., M.C., V.; Tues.-Sun. 11-8; 7/17-7/29.*

YU consignment store will take 25 to 75 percent off its wide selection of Comme des Garçons, Issey Miyake, Helmut Lang, Prada, Gucci, and more. You'll pay $175 for a black, clingy Gucci dress that's regularly $350. *151 Ludlow St. (212-979-9370); A.E., D., M.C., V.; Mon.-Sat. noon-7, Sun. till 6; 7/16-8/16.*

The Terence Conran Shop is marking down its elegant modern home furniture and décor by 20 to 50 percent. A Tri Metre dining table in cherry wood and glass is now $1,875, down from $2,500. *407 E. 59th St. (212-755-9079); A.E., M.C., V.; Mon.-Fri. 11-8, Sat. 10-7, Sun. noon-6; 7/12-8/5.*

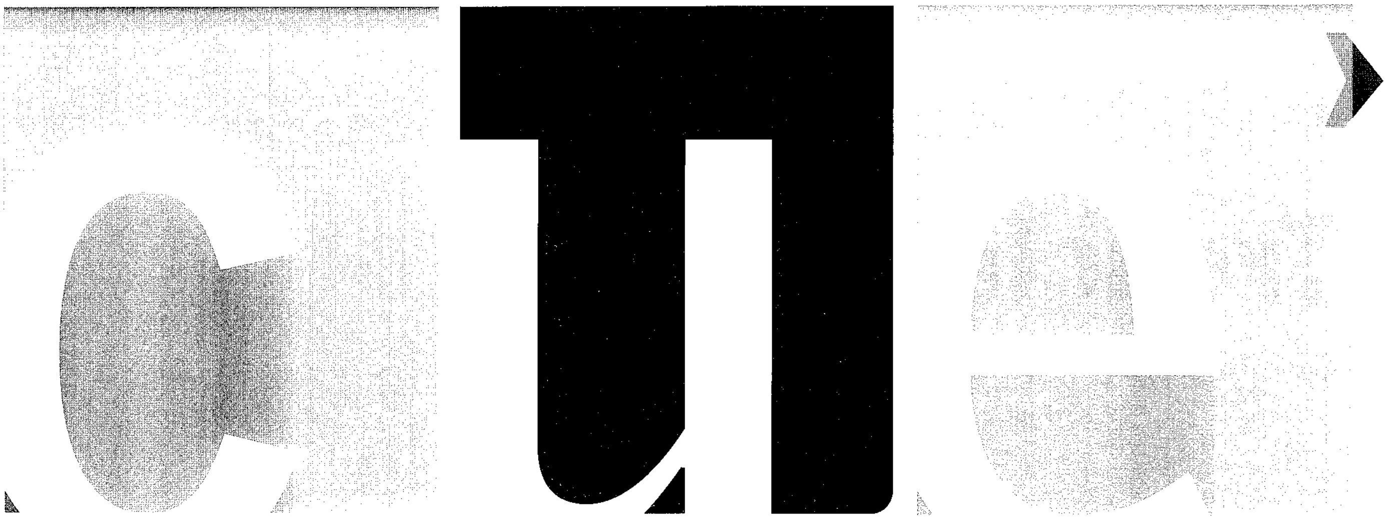
Malia Mills's swimwear sample sale has tops, bottoms, skirts, maillots, and more for $10 to $60 (normally $75 to $160). You can mix and match sizes and styles. *255 W. 36th St., eighth floor (212-563-4006); A.E., M.C., V.; Mon.-Fri. 10-7; 7/16-7/20.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.



Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Photographs by Andrew McCaul.



A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

America's Sweethearts

Opens July 20

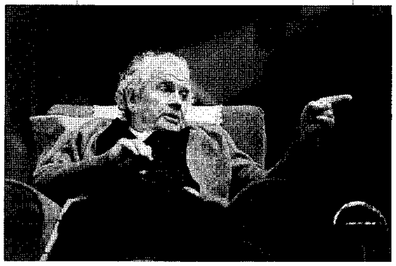
Hollywood can't resist a comedy about Hollywood, and it seems Billy Crystal is no exception. See him play a studio press agent, along with Julia Roberts and John Cusack (pictured) as neurotic showbiz types. (See page 61.)

Theater

Harold Pinter Festival

Starts July 16

Be the stranger who arrives unannounced to upset the gentility of the Harold Pinter Festival, a retrospective of nine of the playwright's celebrated works, including *The Homecoming,* starring that loveable imp Sir Ian Holm (pictured). (See listing, page 68.)



Nightlife

Craig David

At SummerStage

See why aspiring aristocrats of taste like Elton, Puffy, and Bono are jubilantly rattling their bones as the British R&B singer Craig David (pictured) moves his U.S. invasion into phase one on July 17. (See listing, page 86.)

Best of the Week

In Concert

Potri Ranka Manis & Kinding Sindaw

July 17, 22, and 25 at "Dances for Wave Hill"

"Oh, not that *old chestnut . . . !"* A dance troupe headed by a sultan's daughter from a Filipino tribe, Potri Ranka Manis & Kinding Sindaw's performances are rife with ritual dance and gongs galore. (See listing, page 89.)

Art

Red Grooms: Selections From the Graphic Work

At the National Academy of Design

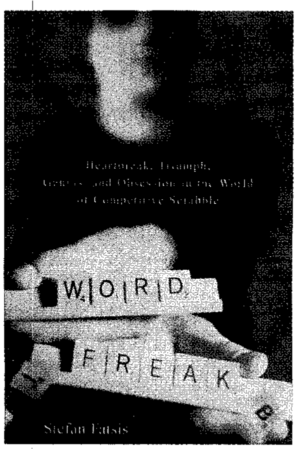
Best known for his massive "Ruckus Manhattan," Red Grooms has also been unleashing meticulously rendered, cartoonish two- and three-dimensional works for 40 years. This exhibition, running until November 11, highlights more than 100 objects, including the *No Gas Series,* a collection of surreal New York street scenes. (See listing, page 75.)

Restaurants

Austrian Wine Tasting at Wallsé

Starts July 18

On the menu tonight at Wallsé: a five-course dinner served alongside five Grüner Veltliner table wines. Be warned: Before you can impress friends with adjectives like "nutty" and "buoyant," you'll first have to sit through a discussion about the "impressive diversity" of Austrian grapes. (Call 352-2300 to reserve.)


Heartbreak, Triumph, Genius, and Obsession in the World of Competitive Scrabble
WORD
FREAK
Stefan Fatsis

Books

Word Freak

By Stefan Fatsis; Houghton Mifflin; $25

Dirigibles. Iotacisms. Lacertids. And all before page 200 of *Word Freak,* Stefan Fatsis's look at the obsessive-compulsive world of Scrabble fanatics. In bookstores now.

DEREK DE KOFF

Photographs: clockwise from top left, Melinda Sue Gordon; Kevin Winter/Image Direct; Tom Lawlor.

MOVIES PETER RAINER

Treacle Down Theory

An old-fashioned romantic comedy, *America's Sweethearts* could have used a dash of salt to offset the sugar shock; *The Score* squanders two giant talents.

Red alert: Catherine Zeta-Jones, Julia Roberts, and John Cusack in *America's Sweethearts.*

America's Sweethearts IS too "inside" for its own good. Or maybe the problem is that it isn't "inside" enough. It's a comedy about Hollywood, made by experienced Hollywood hands, that is both harmlessly cynical and deeply fatuous. Catherine Zeta-Jones is Gwen Harrison, a screen diva separated for more than a year from her moody, still-in-love co-star actor husband Eddie Thomas, played by John Cusack. Billy Crystal's Lee Phillips is the studio press agent whose job it is to reunite these two for the press junket for their new, long-delayed movie and have them pretend they're a happy couple. (Crystal co-wrote the script with Peter Tolan.) The reason for the pretense is that the studio's boss, played by Stanley Tucci, thinks the public needs to believe that Gwen and Eddie remain in love in order for their film to be a hit. Right away, the premise is shaky: In the cold and cruel real world, it's more likely that audiences would flock to a movie starring two lovebirds notoriously on the *outs*.

The Cinderella of the piece is Julia Roberts's Kiki, Gwen's sister and overworked personal assistant, who wears untrendy glasses and unteased hair and not much makeup and recently dropped 60 pounds. In other words, she is, by Hollywood standards, a "real" person. If she kept the 60 pounds she'd probably be even realer, although, in flashback, fat Kiki looks so grotesque she might as well be made out of papier-mâché. As Kiki and Eddie's longtime friendship deepens into serious cuddliness, the glitz circus that surrounds them becomes more and more frenetic. You can see what was intended. Director Joe Roth, the former Walt Disney Studios chief who formed Revolution Studios last year, wants to create a Preston Sturges–style jamboree, with all kinds of characters high and low bellowing and acting badly. But for that to work, you need Sturges's dialogue and crack timing and stock company. *America's Sweethearts* is too eager to please to be truly dislikable, and Roberts and Cusack have a fine rapport. Nearly everyone else, however, seems to be overplaying in the upper registers or, like Crystal, underplaying to the point of blahness. Zeta-Jones, with her ripe, old-fashioned movie-star presence, is good casting for Gwen, but calling her role one-note would be generous; Tucci, stomping and yowling in what, I suppose, would be the William Demarest role in a Sturges movie, gives the only bad performance I've ever seen from him; Hank Azaria, playing Gwen's Latin lover, has some funny dialect line readings—he pronounces "junket" as "hunket"—which stop being funny about the eighth time he repeats them.

America's Sweethearts
Starring Catherine Zeta-Jones, John Cusack, and Julia Roberts.

The Score
Starring Robert De Niro and Marlon Brando.
See Movies listings for details.

America's Sweethearts is too sweet: It converts all the bile and backstabbing of the studio system into a fairy-tale romp, but you can sense its real juices lie elsewhere. That's why the film seems so flimsy; the Hollywood pros who made this movie are backing off from the down-and-dirty of what they know of their business. A movie flaunting that knowledge might really have energized them. In its place is a standard-issue fantasy about how the little people shall prevail. Even the scenes centering on the press *hunket* are tame, compared with the buffet-gorging, star-stroking, and P.R.-gouging that really goes on. A documentary of the real junket for this movie would no doubt be more fun than the movie itself.

IN HAPPIER MOVIE TIMES, **The Score**, directed by Frank Oz, would have been triumphally advertised as the first film to pair Marlon Brando and Robert De Niro. In even happier times, that pairing might actually have amounted to something. Instead, what we have here is an okay caper movie with noirish pretensions, and the great Brando, who appears in movies once in a very blue moon, tickles us with a teaser of a performance lasting no more than about 25 minutes of screen time. Having

Photograph by Melinda Sue Gordon.

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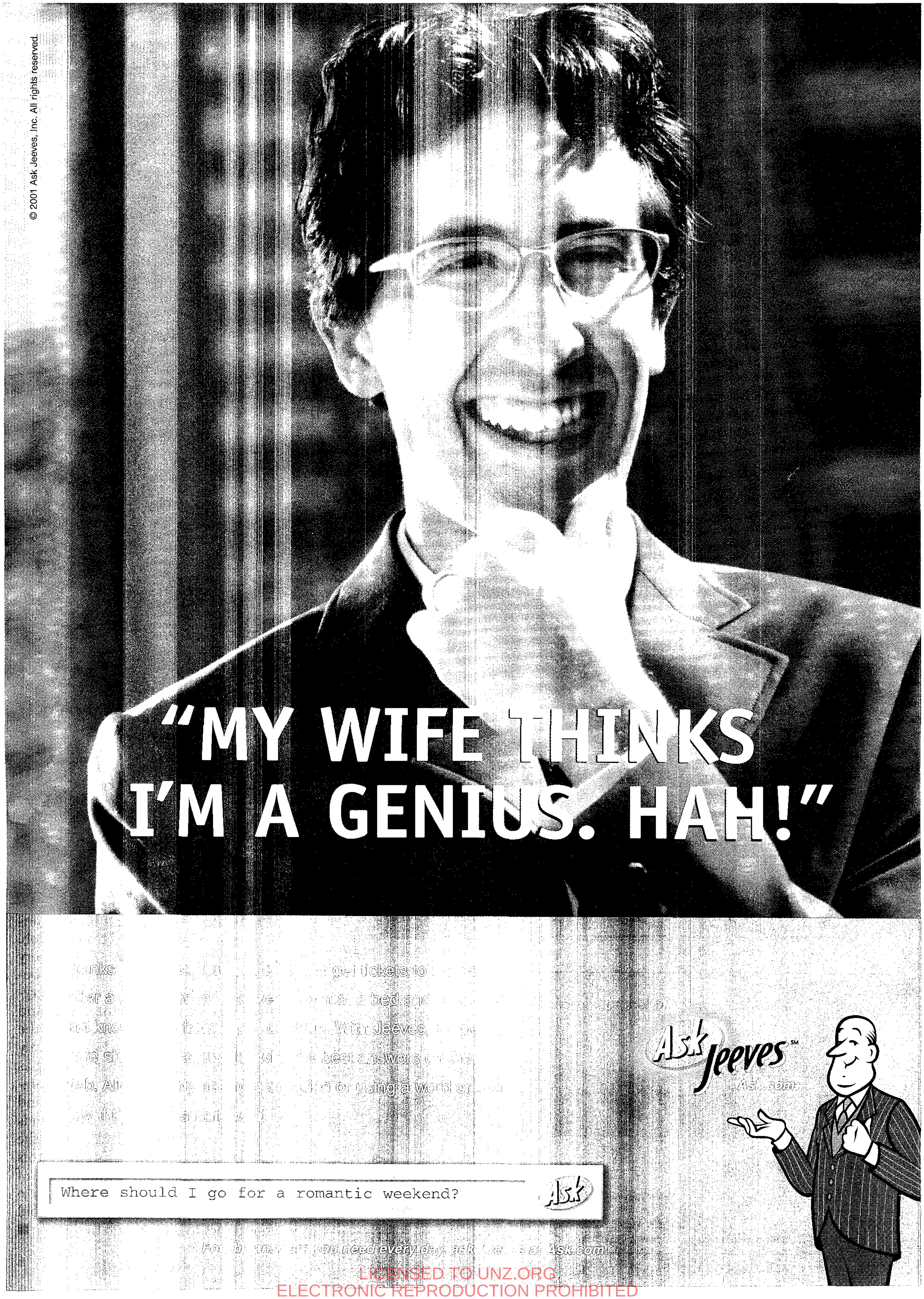
"MY WIFE THINKS I'M A GENIUS. HAH!"
Ask Jeeves℠
Ask.com
Where should I go for a romantic weekend?
Ask

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For [illegible] you need every day, ask [illegible] at Ask.com witnessed similar tours of Brando duty in *The Island of Dr. Moreau* and *Don Juan DeMarco,* I'm not sure I have it in me to rant yet again about what a deprivation it is for our finest actor to deny us his genius in this way. And I don't care *how* heavy he is. (Heft never held back Charles Laughton, let alone Raymond Burr.) I guess we should all be grateful that Brando reversed his decision to play the exorcist in *Scary Movie 2,* thereby sparing us the sight of him straining mightily on the john and throwing up gales of pea soup. (The honor, instead, went to James Woods by default.) But what is truly dispiriting about *The Score* is that, in his scenes with De Niro—the actor who, early in his career, seemed the most likely to be the new Brando—neither player rises to any great heights. Not even close. You can't blame them, exactly. The roles don't support greatness, and both men, I suppose, are creditable. (Brando brings a fey, courtly grace to his cameo.) But why didn't Brando and De Niro choose a movie that would truly challenge them? Is it because they feel like they've already had their trials by fire and can now afford to cool out? They cool out, we grow incensed.

De Niro plays Nick Wells, an expert thief who owns a Montreal jazz club. Brando's Max is Nick's longtime financial partner and fence who convinces him to pair up with Jack Teller (Edward Norton), an ambitious crook who's figured out a way to nab a jeweled French coronation scepter from the storage lockup at the Montreal Customs House. There's the usual tired stuff about how the older crook just wants to make one last score, how he never takes long shots, how he always works alone except for this one time (uh oh!), and how he's doing it all for the love of a good woman (Angela Bassett, playing a flight attendant who, oddly enough, given her job, is not also an accomplice). The robbery is capably shot, but you've seen it all before, and that goes for just about everything else, right down to the double and triple crosses; even the rain slicking the night streets seems recycled. The only novel note is that Jack Teller, working as a custodian at the Customs House, pretends to be neurologically damaged and simpleminded, but he looks and sounds so much like Pee-wee Herman that the ruse is unintentionally risible. Is this some sort of nasty joke at the expense of French-Canadians? The film seems to be saying, Who *else* would be stupid enough not to see through this guy? ■

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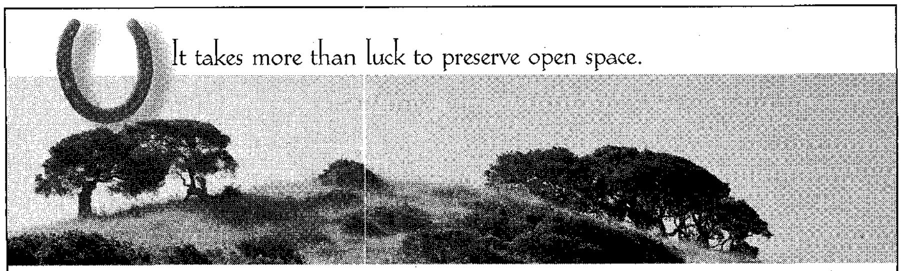

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Italian Sophistication: Bitter is Better.

To a large extent, I try to tailor my drinking to my dining. For instance, I never order Martinis in Mexican restaurants. Why would I? Margaritas are de rigueur when eating south-of-the-border cuisine—or should that be cantina?

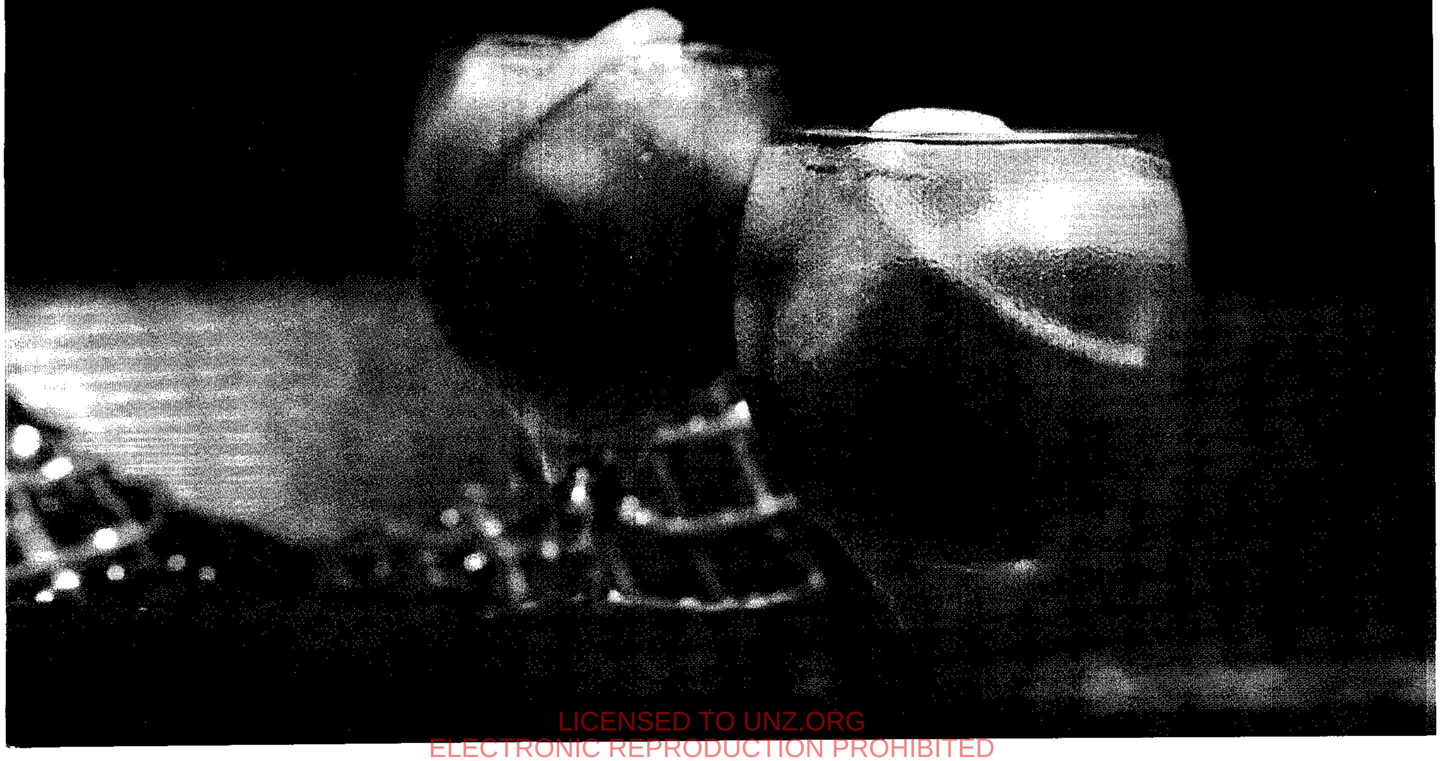
Sticking with my theme, in Italian restaurants I usually order Italian drinks, and I'm often surprised when my fellow diners don't go the same route. They don't know what they're missing. Oh, they might order Italian wines that match their entrées, but it's seldom that Americans venture into grappas or amaro after dinner. When I'm eating Italian, though, I like to go the bitter route.

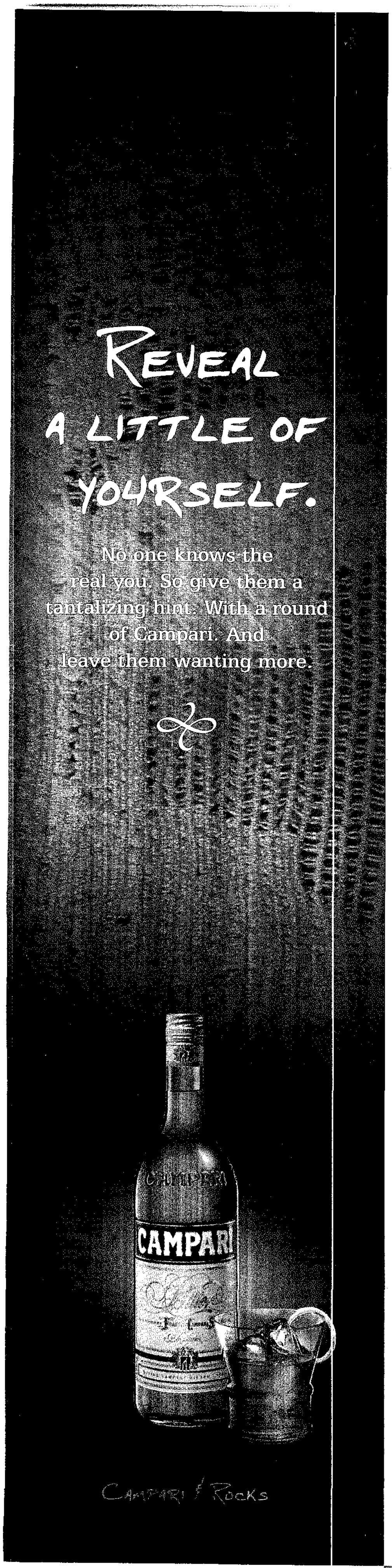
I think that the main problem that Americans have with drinks known as *amaro*, is that the very word translates to "bitter" and we've been brought up to think that bitter is bad. It's just not the case, though. Try substituting the word "better" for "bitter" for the time being, and we'll see if I can convince you that Italians know what they're talking about when it comes to *better* drinks.

> Campari® is perhaps the most popular of Italian amaros, and although it is a bitter, it's not quite as difficult to come to terms with as many other drinks in this category.

by Gary Regan

Gary Regan is a cocktail and spirits maven who hosts *www.ardentspirits.com*, and writes for various magazine including *The Wine Enthusiast*, *Nation's Restaurant News*, *Bartender Magazine*, *The Malt Advocate*, and *Wine & Spirits*. With his wife, Mardee Haidin Regan, he co-authored *The Book of Bourbon*, *The Martini Companion*, and *New Classic Cocktails*.

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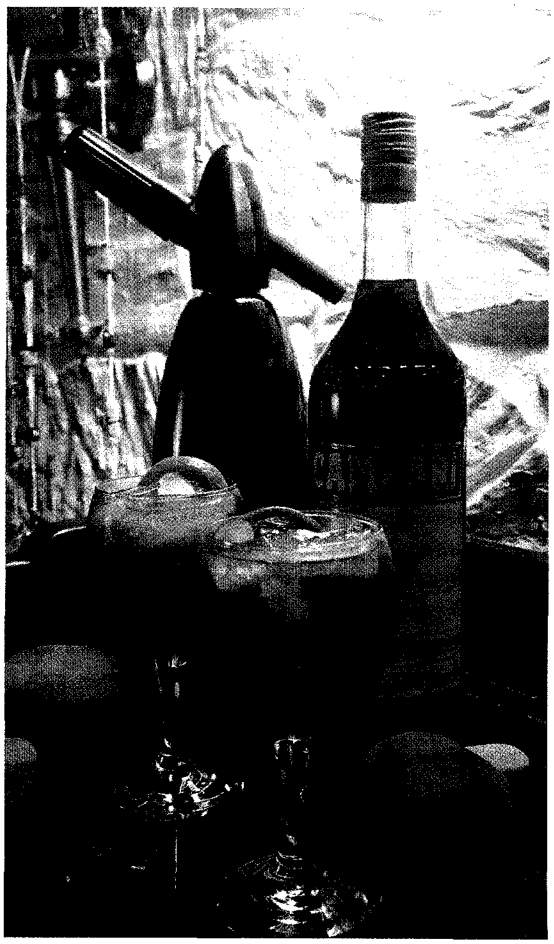


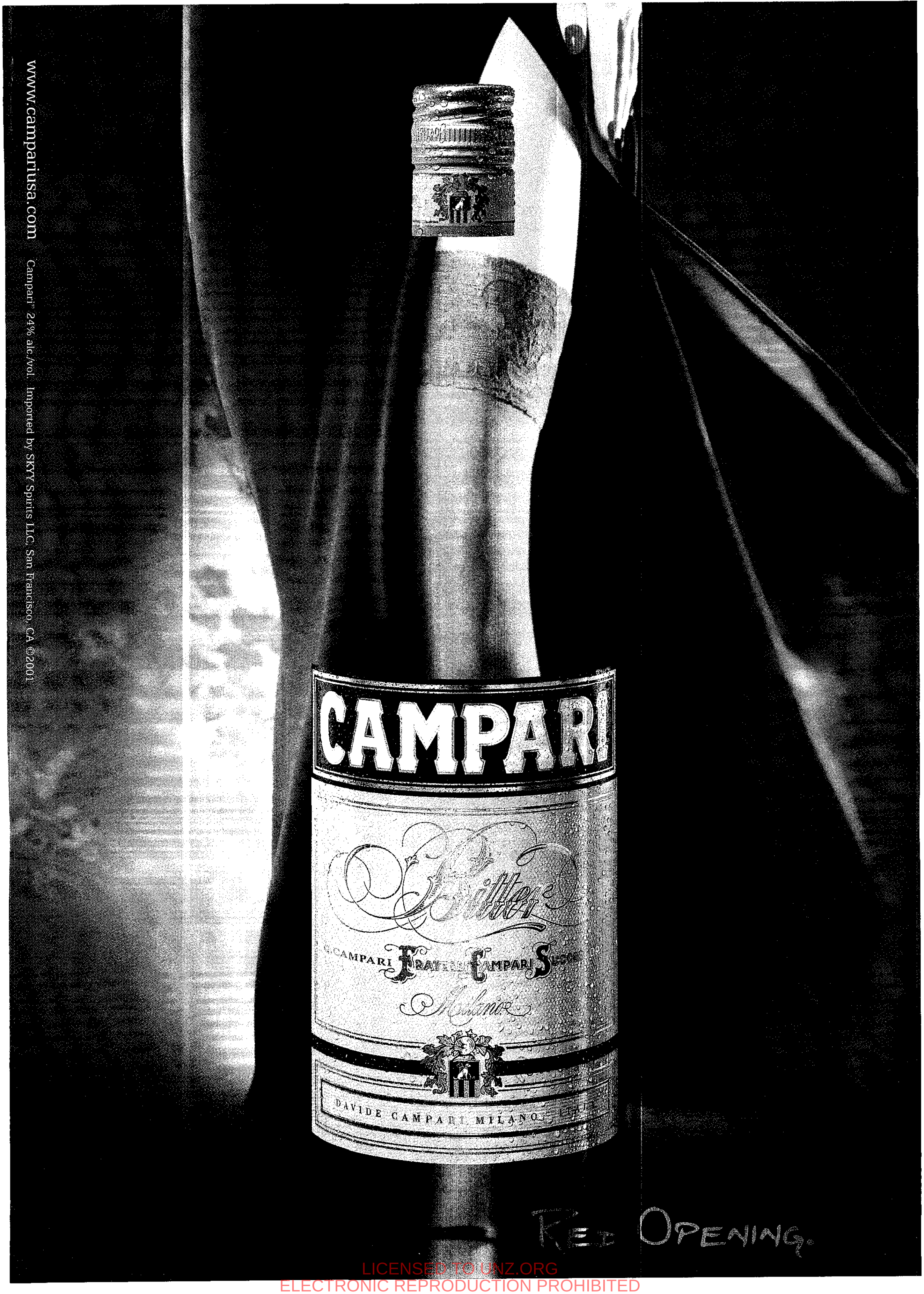
I like to order a ***Valentino*** at Italian restaurants as an apéritif. It's not a very well-known drink, but if you tell the bartender that it's merely a variation on the Negroni that calls for six parts gin to one part each of Campari and sweet vermouth, he'll quickly get the hang of it. And if you're not a gin lover, just substitute vodka instead. The Valentino is marvelously dry, it opens the palate wide and quickly prepares you for the fine food ahead. And since it's a little on the strong side, it tends to stimulate conversation, too.

Although I'm likely to order a bold Chianti to accompany my pasta, or perhaps Osso Bucco, or Veal Parmigiana, if I order a cheese or salad course instead of dessert, I'll often order an ***Americano,*** another *better* drink made with Campari, sweet vermouth, and club soda. This is a long, refreshing quaff that cuts right through salad dressing and dairy products. It refreshes the palate and readies your mouth for another few bites after each sip.

Campari is perhaps the most popular of Italian amaros, and although it is a *better,* it's not quite as difficult to come to terms with as many other drinks in this category. Even so, in Milan, where restaurateur Gaspare Campari introduced his eponymous creation in 1860, it is often said that you must drink Campari three times before you understand its complexity. Persevere. It's worth the effort.

The crowning glory of Campari-based mixed drinks must be the ***Negroni.*** Made with equal parts vodka (or gin), sweet vermouth, and Campari, the Negroni is traditionally served on the rocks with a slice of orange. So, at what point in a meal do I order my Negroni? Whenever I darned well feel like it. That's when. Sometimes it serves as my digestivo, sometimes it's my apéritif, and sometimes I order one when I have no plans to dine at all. It's a robust cocktail that's not as strong as, say, a Martini, but it still manages to let you know you've had something substantial to drink.

Next time you dine Italian-style, try one of these *better* drinks. Or better still, order them at any restaurant—they go nicely with American steak house fare, seafood, and many other cuisines. When you eat Mexican, though, stick with Margaritas.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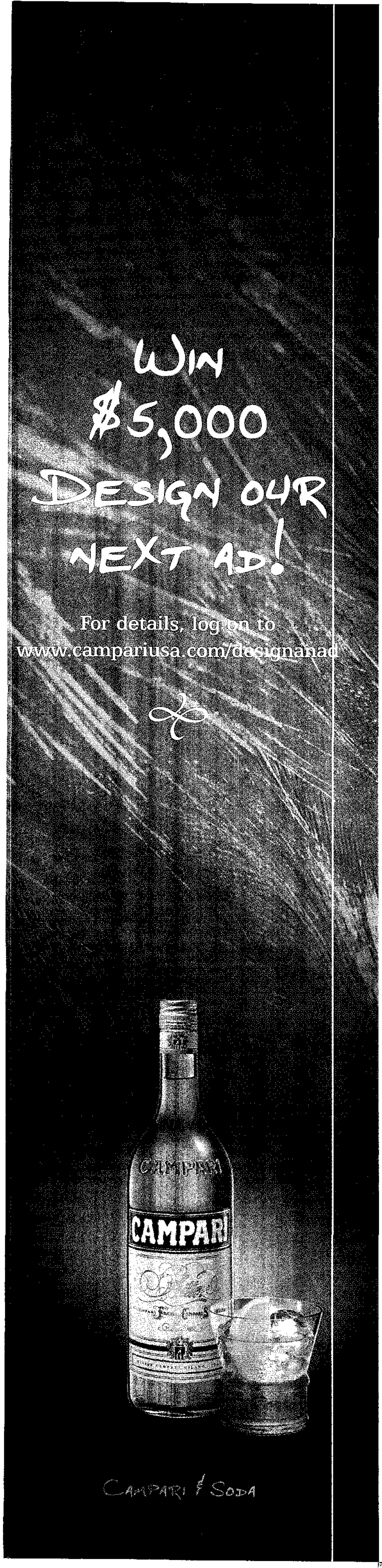


Eight Perfectly Refreshing Amaro Recipes:

Campari On The Rocks

Simply pour Campari over ice cubes. Garnish with a slice of orange.

Campari & Soda

In highball glass, mix 2/3 Campari with 1/3 chilled soda water over ice cubes. Garnish with a slice of orange.

Campari & Orange

In collins glass, blend 1/3 Campari with 2/3 chilled orange juice over ice cubes. Garnish with a slice of orange.

Ruby Red Martini

Combine 1/3 Campari, 1/3 SKYY Citrus Vodka and 1/3 chilled grapefruit juice. Shake well and serve in rocks or martini glass. Optional: rim glass with sugar.

Campari Citrus

In rocks glass, combine 1/2 Campari and 1/2 SKYY Citrus Vodka over ice cubes. Add splash of orange juice and triple sec. Garnish with a slice of orange.

Champari

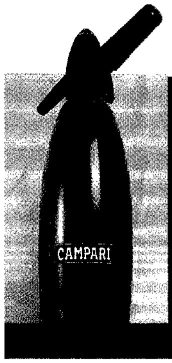
In a fluted glass, pour 1/3 Campari, 2/3 Asti Cinzano sweet sparkling wine. Garnish with an orange twist.

Negroni

Combine 1/3 Campari, 1/3 Gin and 1/3 Cinzano Rosso Vermouth. Shake, then pour into a martini glass. Garnish with a slice of orange.

Americano

1/2 Campari and 1/2 Cinzano Rosso Vermouth over ice. Add a splash of club soda. Garnish with an orange peel.



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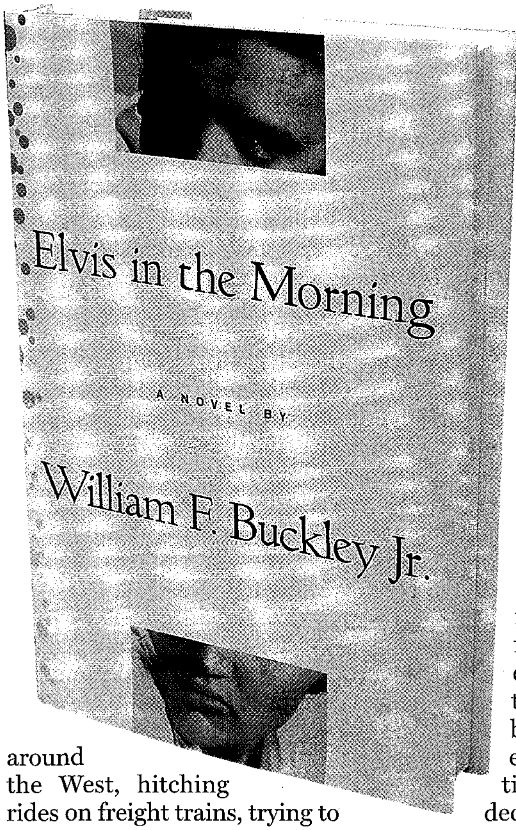
The King's Ransom

Elvis Presley's story has often been used by left-wing cultural critics to make points about race in America. Now Bill Buckley hijacks his legacy for the right.

'WORDS WERE INcapable of rendering Elvis," observes Orson Killere, Presley's fictional good pal, in William F. Buckley Jr.'s new novel about the King and his times. As luck would have it, nothing demonstrates the truth of Orson's assertion as powerfully as **Elvis in the Morning**, which follows Orson and Elvis's unlikely friendship from their first meeting in 1959, at an Army base in Germany, through Presley's death in 1977. There's ample and admirable literary precedent for using the elements that Buckley assembles here—a long-lasting, competitive friendship; icons of pop culture; the background of American politics in a tumultuous time—to craft a textured portrait of an era. Philip Roth's *American Pastoral* and Michael Chabon's *The Amazing Adventures of Kavalier & Clay* did just that. But those stories had real feeling for the aspirations and vanities of the moments they portrayed. Buckley's novel, by contrast, is embarrassingly superficial.

In fact, the patrician pundit isn't interested in Elvis at all. In a recent interview, the author recalled that what he'd really wanted to do was a novel about "the appeal of the left in America in the late fifties and early sixties." Buckley sees Elvis's music as a "call to liberation" that gave young people of the time a sense that they should "do what they want to do and . . . resist conventional pressures to conform."

Presley has certainly liberated Buckley—from the pressure to conform to conventional expectations of coherence in plot and character, all of which are blithely sacrificed to construct a narrative that demonstrates the error of Orson's and Elvis's nonconformist, lefty ways. Expelled from college after staging an inept demonstration, the idealistic Orson wanders around the West, hitching rides on freight trains, trying to adhere to his socialist principles, and getting assaulted and gang-raped by unshaven cowpokes—the inevitable cosmic punishment, one can only presume, for having been a campus activist. Then, in Utah, he meets and instantly, naturally, believably falls in love with a right-wing Mormon named Susan. Then they have Cokes with Goldwater. Then they get into a near-fatal car wreck, after which Susan suffers from terrible memory lapses. (So, it would seem, does Buckley. There are irritating discontinuities and inconsistencies here. Buckley writes very fast—and it shows.)



Elvis in the Morning
By William F. Buckley Jr.
Harcourt;
328 pages; $25.

Eventually, a moral of sorts lumbers into view. Later in life, Elvis and Orson both have adulterous lapses and become addicted to drugs. For Buckley, the moral lapses are connected: They can all be pinned on loud pop music and all those "liberated" energies. Orson's climactic insight is that the "do what you want" implicit in Elvis's singing leads inevitably to "drug haze" and floozies. And indeed, while Elvis disintegrates into the famously bloated, pill-popping victim of the Dionysiac energies he has unleashed, Orson recovers and goes on to become a bigwig in the computer industry. Yeah, right. "How had Orson acquired his sense of the industry?" an investor wonders. Good question.

Any of this might have been bearable if Buckley had been interested in Elvis as a real person. Instead, he is indistinguishable from all the other characters. (Everyone in this book sounds the same.) As for the music, the best the author can do is offer lame clichés about the King's "brand-new, hypnotic beat." And he has no feel whatsoever for the mood or psychology of sixties student activism. Buckley has declared that Orson was "bent on disrupting college life in the protest against—whatever the left protests against." *Elvis in the Morning* would have been far more effective as an exploration, even a critical or parodic one, of the "appeal of the left" if the author had made even a modest attempt to understand what that appeal might have been.

It isn't every day you get to read a novel in which a man's soul is saved by Hewlett-Packard. But precisely because everything in Buckley's novel has been so artificially constructed and arranged to lead up to this moment, you don't believe it for a minute. In the end, *Elvis in the Morning* reminds you of nothing so much as Elvis very late in his Las Vegas twilight: manic energy and a lot of cheap tricks expended on the creation of an illusion that only the most deluded denizens of the heartland would buy into. ■

Photograph by Liz Steger.

Send In the Clown

What a surprise to find that Herb Gardner's very sixties comedy *A Thousand Clowns* has aged well—and that Tom Selleck nails the Jason Robards role.

BACK IN 1962, I WAS UNFAIR to **A Thousand Clowns**. A typical boulevard comedy with tearful overtones, Herb Gardner's first, and still best, play is sentimental, cutesy, and variously unreal. But it is also droll, charming in its brash way, and, at times, genuinely touching. You need not believe it in order to enjoy it.

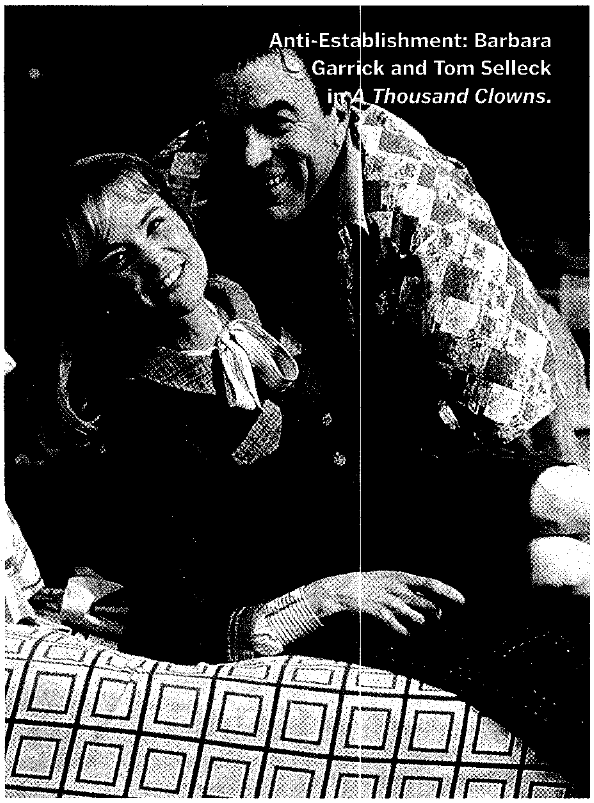
Murray Burns, a television writer playing hooky from making a living, lives (one doesn't know off what) in a one-room Manhattan apartment with precious, precocious 10-year-old Nick, the son of his sluttish sister, who left the child with her less-than-responsible brother. But Murray and Nick get along famously, even if Nick keeps lecturing Murray about getting a job and must move in with a neighbor whenever his uncle entertains a lady friend overnight.

The Child Welfare Board has its eye on this seemingly unqualified guardian. Two of its representatives, the starchy functionary Albert Amundson and the insecure neophyte child psychologist Sandra Markowitz—who turns out to be Albert's unfulfilled fiancée—descend on the Burns household. Albert finds Murray unfit; Sandra sees fit to spend the day and night with him, forfeiting both fiancé and job.

A Thousand Clowns
By Herb Gardner; directed by John Rando; starring Tom Selleck.

Major Barbara
The comedy by Shaw; directed by Daniel Sullivan; starring Cherry Jones.
See Theater listings for details.

Murray has an agent brother, Arnold, a former free spirit turned solid husband and father, ensconced in a streamlined office high above the city. The Child Welfare Board gives Murray two days to prove his competence, and Arnold tries to get him a job writing for Leo Herman, a.k.a. Chuckles the Chipmunk, host of a children's TV show who hates both the show and its viewers. Out of the comic interaction of this sextet, some very odd music emerges.


Anti-Establishment: Barbara Garrick and Tom Selleck in *A Thousand Clowns.*

Murray is an eccentric who has smart-ass altercations with the recorded telephone weather lady and who, sitting on his windowsill, shouts orders at his unheeding neighbors to upgrade their second-rate garbage. His tiny apartment (cunning set by Allen Moyer) bulges with the unlikeliest bric-a-brac that might just appeal to a magpie, and he spouts hedonistic epigrams that wed Huck Finn to Oscar Wilde. When Jason Robards created the part, he was a little too awash in charm; when Judd Hirsch revived the role, he was too lacking in it. Tom Selleck, forsaking film and TV for his stage debut, gets Murray just right. He is neither too macho nor too fey, neither blatant wise guy nor cliché ethnic (i.e., New York Jewish), and actually infuses Murray's cultivated whimsicality with welcome earthiness.

In the part created by Sandy Dennis, Barbara Garrick is less relentlessly kooky and is also, against considerable odds, believable. As the stiff Albert, Bradford Cover does not lose the underlying decency and pathos; Robert Lupone's Arnold is both slickly pragmatic and bittersweetly human. Mark Blum gets Chuckles's blend of smarminess, arrogance, and self-loathing down to a T. But there is one small—or is it big?—snag: Little Nicolas King is an adorable Nick but swallows or mashes together too many words, losing too many lines. Couldn't the splendidly versatile director, John Rando, teach him how to speak?

SHAW'S **Major Barbara** IS A DISCOMFITING play. Its essential points are that poverty is not moving but repellent; that charity is a fake virtue based on self-righteousness and even smugness; and that the Machiavellian millionaire munitions-and-armament manufacturer Andrew Undershaft secretly runs the government, dictates war or peace, and serves humanity better than do-gooders and saints by decimating it.

It is a play replete with paradox, overrich in exposition, condescending to the lower classes while mocking the upper ones. Its Salvation Army heroine, Undershaft's daughter Major Barbara, quits in disgust when she concludes that the Army is bought by the dirty money of her father and his like, but embraces her fiancé when he gives up

Photograph by Carol Rosegg.

idealistically teaching Greek literature to inherit the supposedly evil Undershaft empire. Everything is contrary and contradictory, but Shaw keeps providing explanations that juggle the perverse with the plausible.

The dialogue, once it crawls out from under the exposition, is Shavianly coruscating and challenging but leaves a nasty aftertaste. A bearded *enfant terrible* is lurking behind the authorial persona of a philosophical provocateur, neither of them sufficiently unslippery. Yet there is undeniable fun in the sparks of unorthodox ideas tartly clashing with convention, which has its own laughter-begetting ridiculousness.

As the double-bottomed heroine, the admirable Cherry Jones is not quite as easeful as she has been in warmer roles but still winning enough. David Warner, though less massive than Undershafts past (e.g., Robert Morley and Charles Laughton), grows into his role as the play progresses and eventually fills it out. As his peppery matriarchal wife, Dana Ivey is up to her somewhat frayed tricks and would have done better to make Lady Britomart not quite so sexless. Denis O'Hare, as the classicist hero, gives an idiosyncratically offbeat performance that effectively sneaks up on you; in the supporting cast, I especially liked Zak Orth (Stephen), Rick Holmes (as the perfect twit, Charles), and Richard Russell Ramos (Peter Shirley).

Impressive, too, are John Lee Beatty's sets and the lighting of the trusty Brian MacDevitt (who also lighted *A Thousand Clowns*). This may not quite be a major *Major Barbara*, but neither is it a minor one.

In brief: I SOMETIMES FEEL THAT THERE may be nowhere for the theater to go but up, that the bottom has been definitively reached and plowed over. Not so: The musical **Once Around the City**, with music by Robert Reale and book and lyrics by his brother, Willie, finds unplumbed depths of awfulness in every department, including sets, costumes, staging, and choreography. Some actors even make their ghastly parts ghastlier. The heroine warbles about her dead father, "And his ticket to here after [*sic*] / Was a rope around a rafter"; the solidly wooden leading man intones, "With my Armani on me / I become a one-man army." Enough said. ■

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cue

TELEVISION JOHN LEONARD

Now, Voyeur

Indie Sex offers snippets and talking heads on everything from Atom Egoyan's schoolgirl fantasies in *Exotica* to David Cronenberg's autoerotica in *Crash.*

JOHN WATERS, WHOSE FILMS are merely leaves on the deciduous twig of his performing self, something he sheds seasonally in the general course of sap production, wonders out loud early in **Indie Sex: Taboos**, "What did voyeurs do before there was film?" A more interesting director, Atom Egoyan, agrees that voyeurism "is essential to the movie experience." And while Steven Soderbergh and David Lynch aren't interviewed on camera, their snippets leer on their behalf. Soderbergh's *sex, lies, and videotape* is more about looking than it is about doing. Lynch is a one-man case history of the peep-show aesthetic, from his student days when he liked to visit the Pittsburgh morgue and look at zippered body bags, unto *Blue Velvet* with Kyle MacLachlan in Isabella Rossellini's closet and Dennis Hopper's head.

Especially since *Indie Sex: Taboos* is intended to kick off a "Sin Cinema" festival on the Independent Film Channel, with July showings of *Blue Velvet,* Mira Nair's *Kama Sutra: A Tale of Love,* Don Roos's *The Opposite of Sex,* Lynne Stopkewich's *Kissed,* and David Cronenberg's *Crash,* there are worse excuses for a television program than gathering such oddballs as Waters, Egoyan, Roos, Allison Anders, and Miguel Arteta to bounce around their favorite fetishes, between generous dollops of frontal whatever, in the same chat room with film historian John Pierson, producer Robert Lantos, and critics Elvis Mitchell of the *Times,* coolly amused, and Jami Bernard of the *Daily News,* eager to please. Like all transgressive avant-gardes, they must be finding it harder and harder to stay ahead of the culture's perversity curve—I mean, even Hollywood has caught up with drag, incest, and cannibalism—but you'd never know it to listen to them.

Indie Sex: Taboos
Thursday, July 19; 10 to 11 P.M.; Independent Film Channel

They are grateful to foreign films like *Jules et Jim, Breathless, I Am Curious (Yellow),* and *La Dolce Vita* for bringing to the big screen parts of the human anatomy and psyche the Legion of Decency hadn't wanted us to see—although Anders is also grateful to the Catholic Church for making taboo sex so exciting. Mitchell recalls thinking at Doris Day movies how nice it was that white people could afford two beds. Egoyan allows himself to rhapsodize about the pubic hair in *Blowup.* Waters says kind things about *The Rocky Horror Picture Show* even though it wouldn't have been imaginable without his very own *Mondo Trasho, Multiple Maniacs,* and *Pink Flamingos* playing to the same stoned audiences. We get brief glimpses of Lynch's *The Boy Scout in Black* and *Eraserhead* before a more extended exploration of *Blue Velvet,* and still we've only seen the tip of the submerged Cronenberg, whose *Crash* is a kind of totem here.

Crazy life: Indie director Allison Anders.

On, then, to sadomasochism, power plays, pig masks, Roman Polanski's *Bitter Moon,* Todd Solondz's *Happiness,* David O. Russell's *Spanking the Monkey,* and Arteta's *Chuck and Buck.* (Too briefly, Mitchell is overheard saying something cogent about fetishism, violence, and a beast that consumes us whole, as he also reminds us that obsession does a lot of damage. Equally subversive is a Lisa Kudrow sound bite from *The Opposite of Sex:* "I'd rather have a back rub. It lasts longer and there are no fluids.") Even if you haven't seen Egoyan's *Speaking Parts, Adjuster,* or *Exotica,* the snippets clearly indicate that he's at least as worried about the solitude and alienation of an image-addicted and technology-fixated modern world as about finding new uses for old organs. From *Exotica* alone, it's also obvious where Britney Spears came from. (Sex and memory, Mitchell muses, off again on another track I wish we'd been able to follow.) Waters concludes by foreseeing "real penetration" in a Hollywood movie, after which the indie avant-garde will have to dream up new transgressions.

I don't mean to sigh. It's just that independent films—even independent films by Lisa Ades and Lesli Klainberg, the director and producer of this one—have been about so much more than kinky sex. I am sure Lynch was right: In the low suburban decade of the fifties, there was enough corrupt sexuality to rub off on all of us. But *Blue Velvet* also wallowed in its own castration anxiety, trapping us for two hours in a jukebox mind full of Roy Orbison, severed ears, and a kind of alchemical torturing of Isabella's body. Cronenberg's *Crash* likewise smacked its lips. To be unmoved by characters who, having hurt themselves in collisions, find each other's wounds so lascivious that they go

Photograph courtesy of IFC.

bend fenders all over again doesn't necessarily mean you are in anal-retentive denial, or a philistine with sand in your crank case. Maybe you've just read *Gravity's Rainbow*. Or *Oh What a Paradise It Seems*, in which John Cheever "in a lonely fantasy of nomadism" imagined a world "where men and women communicated with one another mostly by signal lights, and where he proposed marriage because she turned on her parking lights an hour before dusk."

TV Notes

True-Hearted Vixens (JULY 17; 10 TO 11 P.M.; Channel 13) on *P.O.V.* follows two young women, Jane Bolin and Kertia "Moochie" Lofton, to Minneapolis, where they play a truncated season of pro football for almost no money and even a certain amount of injury to their self-esteem. You will like them a lot more than the game and its sponsors.

The Roman Empire in the First Century (July 18 and 25; 8 to 10 P.M.; Channel 13) is a remarkably absorbing forced march from the assassination of Julius Caesar to the consolidation of Augustus to the despotism of Tiberius and Caligula to the reign of Claudius, the disaster of Nero, and the triumph of Trajan, with time out for Cleopatra, Ovid, Jesus, Seneca, and Vesuvius.

Hysteria: The Def Leppard Story (July 18; 9 to 11 P.M.; VH1) docudramatizes the story of the heavy-metal head-bangers from a spoon factory in depressed Sheffield to guts, glory, drugs, and rehab, and then back again to glory in spite of drummer Rick Savage's missing right arm.

The Breed (July 19; 10 to 11:45 P.M.; Starz!) stars former Highlander Adrian Paul as a good vampire teamed with a so-so government agent, Bokeem Woodbine, to find out if the bloodsuckers plot to waste the rest of us, or we contemplate a genocide on them, or both. Pulp schizoid fantasy with sexy moves by the inscrutable Bai Ling and a creepy Holocaust resonance.

48 Hours (July 20 and 27, August 3, 10, 17, and 24; 10 to 11 P.M.; CBS) moves into its new time period with a series on real mysteries in which true-crime writers join forces with CBS correspondents to have actual points of view on whether, say, Garrett Wilson murdered two of his own children and how come Scott Scurlock in a tree house could talk his friends into robbing eighteen banks in four years before they all got shot. Fascinating departure from the usual news-magazine form. ■

JAZZ DAVID YAFFE

Miles Behind

A specter is haunting the JVC Jazz Festival: Miles Davis. But when it comes to innovation, most acolytes have given up the ghost.

When Keith Jarrett stepped to the microphone before his June 26 Carnegie Hall performance at the **JVC Jazz Festival**, it was obvious he had a score to settle. The pianist had been almost completely ignored in Ken Burns's seventeen-hour jazz documentary, mentioned only as a sideman in Miles Davis's early-seventies fusion period, which all but made him an accessory to the genre's murder. To refute such charges, Jarrett summoned Davis from the grave. "Why would I want to talk to you," Jarrett asked in an imitation of the trumpeter's snarling rasp.

Shifting into an obsequious drone—his take on Burns—Jarrett replied, "I'm doing a story about jazz."

Then he went back to channeling Davis: "Which story?"

According to Burns's telling, jazz history screeched to a halt in 1968, when Davis went electric, abandoned traditional jazz rhythms, and, a few years later, hired Jarrett. Yet right after he conjured Davis's ghost in the name of innovation, Jarrett led his acoustic trio through a tasteful reading of standards that wouldn't have made Burns flinch. "Jazz is dead," Davis declared in 1975, "the music of the museum." A typical Davis provocation, no doubt, yet the JVC festival might as well have been a tour through the Miles Museum. A few nights later, the festival's other big draw—a double bill of Miles alumni Chick Corea and Wayne Shorter—continued the séance.

JVC Jazz Festival
Various venues.
June 17 to June 30.

Ten years after Davis's death, this summer's only major New York jazz festival is less focused on nurturing rising stars than on raising the dead. Until last year, Knitting Factory owner Michael Dorf staged a less predictable summer festival once called "What Is Jazz?" At the JVC festival, the question became "What *was* jazz?" When Jarrett, Corea, and Shorter were playing with Davis, jazz itself was an open question as fusion, depending on your point of view, either adapted or surrendered to rock and roll. To the relief of many fans, though, the festival found each of them

Piano man: Keith Jarrett at Carnegie Hall.

Photograh by Hiroyuki Ito.

back in acoustic mode, as if fusion had never happened.

Jarrett, who balked at Davis's request that he play electric, has devoted himself to the piano ever since and deserves credit for restoring the instrument's importance; in the spirit of the Prince of Darkness, he's also aware of his own import. He crouched, hovered, and waged war with his instrument, often moaning in mid-performance in what could have been adenoidal ecstasy or cataclysmic pain. If only his performance had been as compelling as his facial expressions.

And so his playing was an inevitable letdown, a subdued variation of modal impressionism with a dash of free jazz—skillful but not far from what top-notch journeymen deliver in clubs. Jarrett revealed the most when he stepped out of his former leader's shadow, but even then he mostly dug into other aspects of his musical past; the free-jazz interchanges reminiscent of a more melodic Paul Bley were one high point. Rewarding him with multiple standing ovations and goading him on to three encores, the audience seemed as satisfied with the performance as Jarrett was with himself.

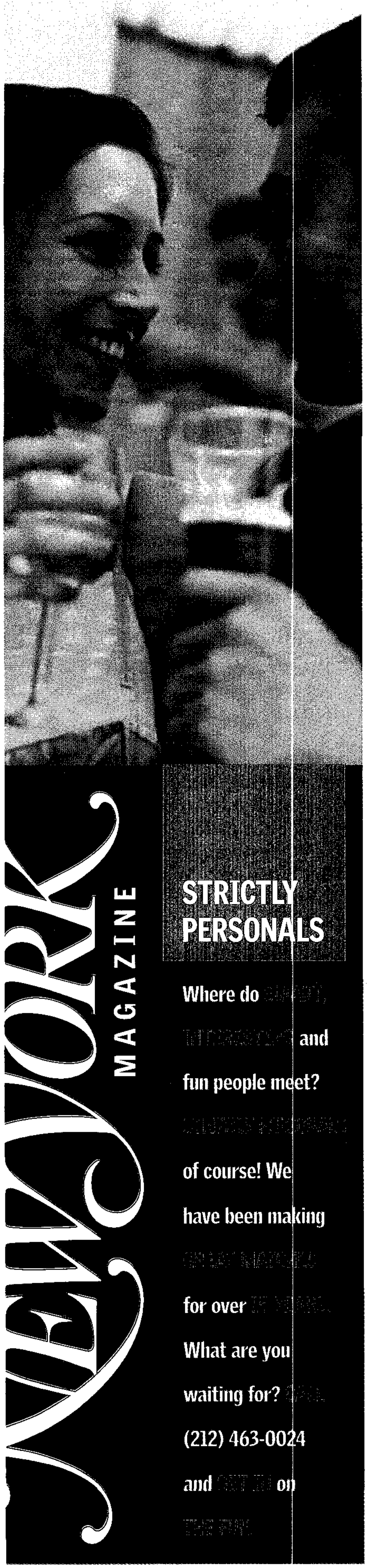
At least Shorter built the Miles Museum a new wing. At a June 28 Avery Fisher Hall double bill, Corea and Shorter delivered more of the acoustic mea culpas they've been offering jazz audiences of late. They've come a long way since 1970, when both accompanied Davis on the recently released *It's About That Time: Live at the Fillmore East—March 7, 1970*. To contemporary ears, Corea's electric organ now sounds like a period piece, but their plugged-in performances—especially of Shorter's Latin-tinged "Masqualero"—prove Miles's genius, at least at first, could survive shock treatment. Most fusion wasn't as hardy. Many of Shorter's and Corea's seventies shows sound less like vehicles for group improvisation than like meticulously rendered porn soundtracks. The less said about eighties fusion the better.

Eventually, Shorter and Corea realized it was better to unplug. When Shorter deigned to occasionally emerge from the fusion wilderness—with the VSOP quintet, the *Round Midnight* soundtrack, the Tribute to Miles band—his playing sounded like a faded Xerox of his sixties glories. Especially following *1+1*, his first album of acoustic originals in three decades, his 1999 JVC appearance with fellow Miles alum Herbie Hancock was a virtuosic snooze.

No one was napping during Corea's JVC appearance this year, but it wasn't much of a wake-up call, either: impressionism, dexterity, a crowd-pleasing rendition of "Spain." It was a well-run victory lap around familiar ground, but Corea sweats more when drummer Roy Haynes urges him on. The stakes were high for Shorter, who for the first time was leading a touring ensemble under his own name, filled not with former Miles colleagues but eager young guns—Danilo Perez, John Patitucci, Brian Blade. Shorter allegedly announced backstage that this wouldn't be a nostalgia night, and though his set included several sixties tunes that have since become standards—"Valse Triste," "Juju," yet another take on "Masqualero"—he refused to conform to record-collector fetishes. Shorter is still most venerated for his oeuvre from 1964 to '68, when he was playing in Davis's last acoustic (and universally admired) quintet and recording a string of albums for Blue Note under his own name that showed him acknowledging, but not following, the trends of free jazz. For Shorter, freedom was a more subtle concept than it was for Albert Ayler; it wasn't about getting lost, but leading chords and rhythms to often exotic destinations.

It's rare to see an artist—Bob Dylan comes to mind—who takes such risks with familiar material, taking imprinted memories and ingeniously throwing them off-kilter. The tunes may have been familiar, but the rhythmic territory wasn't; Shorter, a practicing Buddhist, detached himself before a groove got too comfortable. Freed from the attachments of the past, facing the future with indeterminacy, the music was Zen jazz.

Shorter—who will be returning August 11 for a free concert on the Columbia University steps at JVC promoter George Wein's Verizon Music Festival—concluded the trilogy of Miles séances by playing in the protean spirit of his former leader. With tenor playing that conjured shocking emotions with sustained notes, Shorter mined elusive rhythms, rare textures, and undefinable concepts. Some complained his decentered set didn't swing hard enough, but he alone of the festival's Miles graduates forced the audience to rethink the question "What is jazz?" At a festival that mostly celebrated the accomplishments of the past, Shorter's performance assured us that the question could still be posed in the present tense. ■


NEW YORK MAGAZINE

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Movies

Edited by Ben Kaplan

This Week's Releases

America's Sweethearts
Catherine Zeta-Jones, John Cusack, Julia Roberts, and Billy Crystal star in a film Crystal cowrote about a Hollywood starlet and the sister who emerges from her shadow. Directed by Joe Roth. (1 hr. 40 mins.; PG-13) • Opens 7/20.

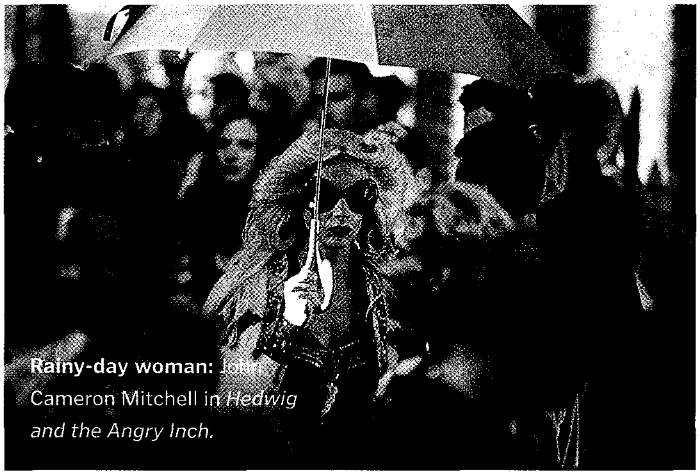
Brother
Los Angeles is the setting of actor-director Takeshi Kitano's film where he plays an expatriate Japanese thug who flees the *yakuza* for the drug wars of California. (1 hr. 53 mins; R) • Opens 7/20.

Ghost World
Thora Birch and Scarlett Johansson play angst-y teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • Opens 7/20.

Hedwig and the Angry Inch
An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1 hr. 31 mins; R) • Opens 7/20.

Jurassic Park III
William H. Macy plays a wealthy adventurer who brings Sam Neill's reluctant paleontologist back to the dinosaur-laden park. Directed by Joe Johnston. (1 hr. 32 mins; PG-13) • Opens 7/18.

101 Reykjavik
Icelandic director Baltasar Kormakur's film is about a twentysomething slacker who lives with his mom and falls in love with a flamenco dancer whom his mother is also romancing. (1 hr. 40 mins.; NR) • Opens 7/25.


Rainy-day woman: John Cameron Mitchell in *Hedwig and the Angry Inch.*

New Films

A.I.
Steven Spielberg's futuristic fable about a boy robot (Haley Joel Osment) who wants to become human echoes many of his earlier movies, especially *E.T.* and *Close Encounters of the Third Kind,* and, because the project originated with Stanley Kubrick, it summons up many of his oracular epics as well. The result is an uneasy synthesis of temperamental opposites: the imperious and abstract Kubrick touch with the pop dreamland of Spielberg's *oeuvre.* Alternately emotionally wrenching and unsatisfying, it's one of the oddest movies in some time: not so much a dark *E.T.* as a manic-depressive *E.T.* Also starring William Hurt, Frances O'Connor, and Jude Law as a gigolo robot. (Rainer; 7/9/01) (2 hrs. 20 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; bam Rose Cinemas; CO Alpine; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Adanggaman
Director Roger Gnoan M'Bala's story of the African slave trade in the West Congo. Starring Ziablé Honoré Goore Bi as Ossei, a rebellious young man who must save his village. (1 hr. 30 mins; NR) • Film Forum.

The Adventures of Felix
When Felix (Sami Bouajila) gets laid off, he leaves his boyfriend and journeys to the south of France to find his absentee father. Written and directed by Jacques Martineau and Olivier Ducastel. (1 hr. 35 mins.; NR) • Quad Cinema.

All Access: Front Row, Backstage, Live!
The IMAX concert film features Sting, B.B. King, Carlos Santana, and many others. (1 hr. 4 mins.; NR) • Loews Imax Theater.

The Anniversary Party
Jennifer Jason Leigh and Alan Cumming, who wrote and directed, also co-star in this so-so drama in which the two leads, playing a couple celebrating their anniversary after a year's separation, host a party for their friends that gets out of hand. The film is a prime example of movie-colony narcissism; the cast, including Gwyneth Paltrow, Kevin Kline, and Phoebe Cates, play mostly show-biz types and pour out their hearts in order to show us how "real" they are. (Rainer; 6/18/01) (1 hr. 55 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Sony Lincoln Square; bam Rose Cinemas; Kew Gardens Cinemas.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins; PG) • CC Murray Hill Cinemas; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Concourse Plaza; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Cinemart; UA Astoria; UA Crossbay; Atrium; UA Movies at Staten Island.

Baby Boy
Writer-director John Singleton (*Boyz 'n the Hood*) revisits South Central with MTV's Tyrese playing a single father who lives with his mom. Also with Snoop Dogg and Ving Rhames. (2 hrs. 9 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Astor Plaza; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; UA Astoria; UA Crossbay; UA Movies at Staten Island.

Baise-Moi
Based on a best-selling French novel, this film about two prostitutes who team up and go on a rampage against men is getting undue attention because it contains hard-core sex sequences. They're anything but titillating, but since there's not much else in the movie to pay attention to, you wait for them anyway. Raffaela Anderson and Karen Bach, two real-life porno actresses, play the leads. Virginie Despentes, the novel's author, and Coralie Trin-Thi co-directed. (Rainer; 7/16/01) (1 hr. 17 mins.; NR) • Cinema Village.

Big Eden
Writer-director Thomas Bezucha's debut about a scandalous romantic triangle in Big Eden, Montana. Starring Arye Gross, Eric Schweig, and Tim DeKay. (1 hr. 58 mins.; PG-13) • Quad Cinema.

The Blue Angel
Josef Von Sternberg's 1929 film that made Marlene Dietrich a star, about a German folk singer and an English professor. New 35-mm. print also features Dietrich's screen test. (1 hr. 51 mins.; NR) • Film Forum.

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. Hugh Grant and Colin Firth play her two suitors, and the Jane Austen–ish conceit doesn't work with these dullards. Austen would have tossed them overboard. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Loews State.

Bully
Brad Renfro plays Marty Puccio, a suburban dropout in South Florida who leads his gang to murder. Also with Bijou Phillips and Nick Stahl; directed by Larry Clark. (1 hr. 46 mins.; NR) • CC Angelika Film Center.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston in this story of a war between man's best friends and the cats they live with. (1 hr. 32 mins.; PG) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; UA East; UA Gemini; Magic Johnson Harlem USA; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Alpine; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; Atrium; UA Movies at Staten Island.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • CC Angelika Film Center; Paris Theatre.

Come Undone
Two young men fall in love over the course of a sum-

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Photograph by Rafy/New Line.

mer in France. Written and directed by Sébastien Lifshitz. (1 hr. 40 mins.; NR) • Cinema Village.

Crazy/Beautiful

John Stockwell directs Kirsten Dunst as a rebellious congressman's daughter who falls in love with a straight-A student (Jay Hernandez) who happens to live in East L.A. (1 hr. 35 mins.; PG-13) • Loews Village; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews 84th Street; Bay Plaza; CO Alpine; Pavilion; UA Marboro; Cinemart; UA Astoria.

★ Divided We Fall

A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • Lincoln Plaza Cinemas; Kew Gardens Cinemas.

Downtown 81

Jean-Michel Basquiat plays an artist facing eviction who scours the clubs of downtown New York, attempting to sell a painting. Also with Debbie Harry, DNA, and James White and the Blacks. Directed by Edo Bertoglio. (1 hr. 12 mins.; NR) • The Screening Room.

Dr. Dolittle 2

Eddie Murphy is back as a doctor who can talk to animals in this sequel to his 1998 smash. *Next Friday's* Steve Carr directs. (1 hr. 21 mins.; PG) • UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Park and 86th St.; UA Gemini; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Everybody's Famous

An unemployed factory worker (Josse De Pauw) hitches his dreams to the unlikely singing career of his daughter (Eva Van der Gucht). Directed by Dominique Deruddere. (1 hr. 39 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3.

The Fast and the Furious

Vin Diesel is a Manhattan gangster, and Paul Walker the undercover cop who tries to infiltrate his street-racing ring. Directed by *Dragon Heart's* Rob Cohen. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

Final Fantasy

Digitally animated video-game adaptation about the end of the world, and the war to save mankind. Voiced by Alec Baldwin, Steve Buscemi, Donald Sutherland, and James Woods. (1 hr. 39 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

The Golden Bowl

The latest literary adaptation from the producing-directing team of Ismail Merchant and James Ivory is an overexplicit rendition of Henry James's illustrious, overly implicit novel. It's decorous and rather bland. In a cast that also includes Kate Beckinsale, Jeremy Northam and Uma Thurman, Nick Nolte shines as the tycoon art collector Adam Verver. (Rainer; 4/7/01) (2 hrs. 10 mins.; R) • UA Gemini.

Himalaya

Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • Cinema Village; Clearview's 59th Street East; Kew Gardens Cinemas; North Shore Towers.

Jump Tomorrow

Nationalities collide in this romantic comedy of errors, Joel Hopkins's feature debut, when a shy Nigerian student (Tunde Adebimpe) falls for a vivacious Latin woman (Natalia Verbeke). (1 hr. 35 mins.; PG) • CC Angelika Film Center.

Jurassic Park III

Please see "This Week's New Releases." (1 hr. 30 mins.; PG-13) • Clearview's Olympia; New Coliseum; Nova; Canarsie; Kent Triplex; Pavilion; Ridgewood; Jackson Triplex; Plaza.

Kiss of the Dragon

Luc Besson (*The Fifth Element*, *The Professional*) directs Jet Li and Bridget Fonda in this action film about a Chinese special agent betrayed in Paris. (1 hr. 28 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Magic Johnson Harlem USA; New Coliseum; Bay Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.

Legally Blonde

Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School and falling in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; Whitestone; CO Alpine; Kent Triplex; Ridgewood; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Life and Debt

A documentary about the impact of the World Bank and the IMF on the residents of Jamaica. By Stephanie Black. (1 hr. 25 mins; NR) • The Screening Room.

Lost and Delirious

Three adventurous girls (Piper Perabo, Jessica Paré, and Mischa Barton) discover their sexuality at a posh boarding school. The first English-language film from French director Lea Pool. (1 hr. 40 mins.; NR) • Quad Cinema; Lincoln Plaza Cinemas.

Lumumba

Award-winning Haitian director Raoul Peck's film based on the real life of Congolese leader Patrice Lumumba (Eriq Ebouaney). (1 hr. 50 mins.; NR) • Film Forum; BAM Rose Cinemas.

Made

Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean "Puffy" Combs. (1 hr. 35 mins.; R) • UA Union Square.

★ Memento

Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. His character has a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. The story is worked out in roughly reverse chronological order, and Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; Loews State; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Cobble Hill Cinema.

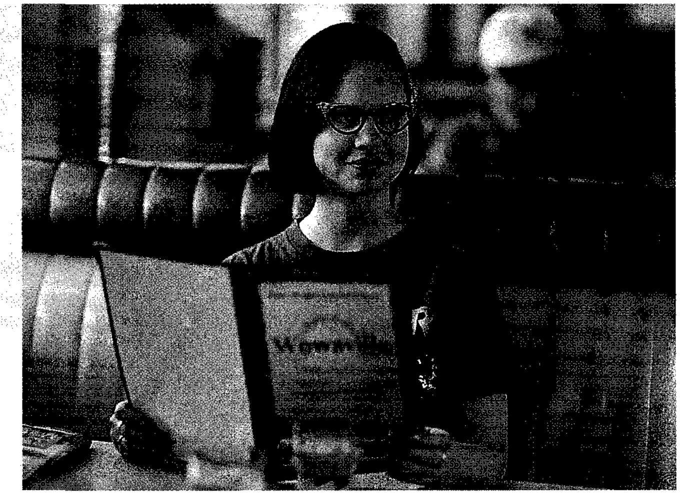
Moulin Rouge

Baz Luhrman's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre for modern audiences by referencing just about every other musical ever filmed. The entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres;

Opening

Cartoon Networking

Ghost World is not your typical film based on a comic strip. "Most of them are about superpowers and spandex," says Daniel Clowes, the cartoonist who adapted his work with Terry Zwigoff, the director of *Crumb.* Instead, their wry film stars Thora Birch, pictured, as a grim summer-school art student and Scarlett Johansson as her just slightly better-adjusted best friend. "It got confusing, because as I was finishing the comic, I started writing the script," Clowes says. "Comics have to be overwritten, but in film you can be subtle, so my rhythm was off when we first began." But the film, also starring Steve Buscemi, Illeana Douglas, and Teri Garr, offers a unique worldview: It's as if we see suburbia—the tract homes, shifty adults, leering old men at strip malls—through the skeptical eyes of its young heroines. "In some ways I never outgrew my adolescence," Clowes says. "I wake up in the morning and think, *Oh my God, I'm late for a math test!* But then I say, *Wait a minute. I'm 40.*" Opens July 20. (See "This Week's Releases.")



Photograph by Tracy Bennett.

JULIA ROBERTS
BILLY CRYSTAL
CATHERINE ZETA-JONES
JOHN CUSACK
REVOLUTION STUDIOS PRESENTS A FACE PRODUCTION A ROTH/ARNOLD PRODUCTION STARRING: JULIA ROBERTS BILLY CRYSTAL CATHERINE ZETA-JONES JOHN CUSACK "AMERICA'S SWEETHEARTS" HANK AZARIA STANLEY TUCCI CHRISTOPHER WALKEN SETH GREEN MUSIC BY JAMES NEWTON HOWARD EXECUTIVE PRODUCERS CHARLES NEWIRTH PETER TOLAN WRITTEN BY BILLY CRYSTAL & PETER TOLAN PRODUCED BY SUSAN ARNOLD DONNA ARKOFF ROTH AND BILLY CRYSTAL
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DIRECTED BY JOE ROTH
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LANGUAGE, SOME CRUDE AND SEXUAL HUMOR
SOUNDTRACK ON ATLANTIC RECORDS
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SOUNDTRACK FEATURING "ALL THE LOVE IN THE WORLD" BY THE CORRS AND "SOME HEARTS" BY KELLY LEVESQUE
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Retrospective

Very Bad Things

When Gregg Araki's teenage anti-heroes aren't dropping acid or exploring their ambivalent sexuality, they're usually blowing each other away. The six films featured in **Young, Beautiful, and Totally F***ked Up**, a series screening Mondays through August 27 at BAMcinématek, illustrate the Los Angeles writer-director-producer's beautifully twisted take on the teenage malcontent. Included in this series is his "Teen Apocalypse Trilogy," the three films that made Araki a notorious star: *Totally F***ked Up, The Doom Generation,* and *Nowhere* (starring Rachel True, pictured). Araki will be on hand for a Q&A after *Splendor,* his latest, about a girl who moves to L.A. and quickly starts dating a rock critic, then a drummer, then (while pregnant) both of them and a movie director, too. Begins July 23. See "Museums, Societies, Etc." for listings.

Photograph by Photofest.

Clearview's Beekman; Clearview's 62nd and Broadway; North Shore Towers.

The Mummy Returns

Rachel Weisz and Brendan Fraser reprise their roles as husband-and-wife archaeologists at war with the undead in writer-director Stephen Sommers's second installment of the *Mummy* canon. Also starring the Rock, as the Scorpion King. (1 hr. 25 mins.; PG-13) • Loews State.

★ Our Song

Writer-director Jim McKay has a sweet and respectful connection to the three Crown Heights girls in this movie who spend a hot summer examining their lives. It's just a squiggle of a film, but McKay and his actresses have an intuitive feeling for the things that go on in between life's big moments. (1 hr. 36 mins.; R) • CC Murray Hill Cinemas.

Pandaemonium

Julien Temple (*The Great Rock 'n' Roll Swindle*) directs this story of turn-of-the-eighteenth-century London and the friendship and rivalry between the poets William Wordsworth (John Hannah) and Samuel Taylor Coleridge (Linus Roache). (2 hrs. 5 mins.; PG-13) • CC Village East.

Pootie Tang

Lance Crouther plays the titular urban superhero in a film based on a sketch originally performed by Chris Rock (who also appears). Written and directed by Louis C.K. (1 hr. 22 mins.; PG-13) • UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza.

The Princess and the Warrior

The director and the star of *Run Lola Run,* Tom Tywker and Franka Potente, reunite in this love story about a psych-ward nurse and a bank robber (Benno Fürmann). (2 hrs. 20 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas; Kew Gardens Cinemas.

A Real Young Girl

The theatrical premiere of writer-director Catherine Breillat's controversial 1976 film about a rebellious boarding-school student on vacation in France. Starring Charlotte Alexandra. (1 hr. 32 mins.; NR) • Cinema Village.

Scary Movie 2

Abysmal spoof of spooky movies, starring a couple of Wayans brothers, Chris Elliott, Tim Curry, and a host of other unfortunates. (Rainer; 7/16/01) (1 hr. 22 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Score

An okay caper movie with noir-ish undertones starring Robert De Niro as an expert thief going for his last heist and Edward Norton as the up-and-comer he teams with. Marlon Brando, in a cameo, plays De Niro's fence and financial partner, and it's his first movie pairing with De Niro. Too bad the vehicle they chose for themselves was so routine. You go into this movie expecting a heavyweight-title fight and instead get a cruiserweight bout. Frank Oz directed. (Rainer; 7/23/01) (2 hrs. 3 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Concourse Plaza; Whitestone; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island.

★ Sexy Beast

Ben Kingsley is intensely frightening as a paranoid thug who is like a cross between an East End Iago and the Terminator. He seeks to recruit a retired former crime partner, well played by Ray Winstone, and the subsequent turn-down leads to much mayhem. It's a spiky, spiffy piece of work, directed by first-timer Jonathan Glazer and written by Louis Mellis and David Scinto, who have pitch-perfect ears for the scary propulsiveness of thug lingo. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

★ Shrek

Terrific computer-animated feature about a gruff, kindhearted ogre. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; UA Astoria; UA Movies at Staten Island.

★ Songcatcher

Janet McTeer has perhaps her best movie role to date in this uneven, occasionally affecting drama about a turn-of-the-century musicologist who ventures into the Appalachian and discovers an enchanted glade of mountain music. The writer-director Maggie Greenwald employs many conventional story elements, and at times the music is so good that you wish she had just made an all-music documentary instead. Aidan Quinn and Pat Carrol co-star. (Rainer; 6/25/01) (1 hr. 49 mins.; PG-13) • Loews State; Kew Gardens Cinemas.

Swordfish

John Travolta plays an intense superpatriot who hires superhacker Hugh Jackman in this Joel Silver-produced spy thriller that seems like scraps from the *Matrix* cutting-room floor. (6/18/01) (1 hr. 40 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Coronet; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; UA Marboro; Cinemart; UA Astoria.

That Obscure Object of Desire

Fernando Rey plays an affluent Spaniard who flees Seville for Paris in this re-release of Surrealist director Luis Buñuel's final film. Also with Carole Bouquet and Angelina Molina. (1 hr. 43 mins.; NR) • Lincoln Plaza Cinemas.

Tomb Raider

Angelina Jolie is the titular Lara, a shapely crime fighter who must save the world. Also with Jon Voight, directed by Simon West. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; UA Marboro; Cinemart; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

The Vertical Ray of the Sun

Tran Anh Hung's film takes place in Hanoi and is about the intertwined lives of three sisters who differently mourn the anniversary of their parents' death. Starring Tran Nu Yen Khe. (1 hr. 52 mins.; PG-13) • Quad Cinema; CC Eastside Playhouse.

With a Friend Like Harry

Sergi Lopez plays a grinning predator in this French psychological thriller about a man who insinuates himself into the family life of an old schoolmate who barely remembers him. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • CC Village East; CC Cinemas 1, 2, 3; Kew Gardens Cinemas; North Shore Towers.

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • A.I.; The Anniversary Party; Baby Boy; Cats & Dogs; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score; Sexy Beast; Shrek; Swordfish; Tomb Raider

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Bully; The Closet;

Everybody's Famous ; Jump Tomorrow; The Princess and the Warrior

CC Village East
189 Second Ave. (212-529-6799) • Kiss of the Dragon; Memento; Moulin Rouge; Pandaemonium; Pearl Harbor; Startup.com; With a Friend Like Harry

Cinema Village
22 E. 12th St. (212-924-3363) • Baise-Moi; Come Undone; Himalaya; A Real Young Girl

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Legally Blonde; Scary Movie 2

Film Forum
209 W. Houston St. (212-727-8110) • Adanggaman; The Blue Angel; Lumumba

Loews Village
66 Third Ave. (212-50-LOEWS#952) • A.I.; Crazy/Beautiful; Final Fantasy; The Score; Tomb Raider

Quad Cinema
34 W. 13th St. (212-255-8800) • The Adventures of Felix; Big Eden; Lost and Delirious; The Vertical Ray of the Sun

The Screening Room
54 Varick St. (212-334-2100) • Downtown 81; Life and Debt

UA Union Square
13th St. and Broadway (212-253-2225) • The Anniversary Party; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Legally Blonde; Made; Pootie Tang; Scary Movie 2; Sexy Beast; Shrek; Swordfish

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Atlantis; Kiss of the Dragon; Memento; Moulin Rouge; Our Song

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Anniversary Party; Baby Boy; Cats & Dogs; Dr. Dolittle 2; Kiss of the Dragon; Moulin Rouge; Scary Movie 2

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Fast and the Furious; Legally Blonde

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • A.I.; Final Fantasy; Memento; The Score

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • A.I.; Cats & Dogs; Crazy/Beautiful; The Fast and the Furious; Final Fantasy; Legally Blonde; Pootie Tang; Scary Movie 2; The Score; Sexy Beast; Shrek; Swordfish; Tomb Raider

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • The Anniversary Party; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Moulin Rouge; Pearl Harbor; Pootie Tang; Scary Movie 2; Sexy Beast; Swordfish

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Everybody's Famous; Scary Movie 2; With a Friend Like Harry

CC Sutton
205 E. 57th St. (212-759-1411) • Crazy/Beautiful; Pearl Harbor

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Himalaya

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • A.I.

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A.I.; Atlantis; Crazy/Beautiful; Legally Blonde; The Score; Shrek; Tomb Raider

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Baby Boy

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • A.I.; Swordfish

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Bridget Jones's Diary; Memento; The Mummy Returns; Songcatcher

Paris Theatre
4 W. 58th St. (212-688-3800) • The Closet

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Atlantis; Crazy/Beautiful; Final Fantasy; Kiss of the Dragon; Moulin Rouge

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Moulin Rouge

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Final Fantasy; Kiss of the Dragon; Legally Blonde; Memento; Sexy Beast

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dr. Dolittle 2; The Fast and the Furious

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • The Score

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Shrek; Tomb Raider

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • A.I.; Baby Boy; Pootie Tang; Scary Movie 2; The Score; Shrek; Swordfish; Tomb Raider

UA East
1629 First Ave., at 85th St. (212-249-5100) • Cats & Dogs

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Cats & Dogs; Dr. Dolittle 2; The Golden Bowl

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Moulin Rouge

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Scary Movie 2; The Score

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • A.I.; Jurassic Park III

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Divided We Fall; Lost and Delirious; Memento; The Princess and the Warrior; Sexy Beast; That Obscure Object of Desire

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) •

Festival

Native American Beauty

For directors Randy Redroad and Jim Jarmusch, two of the five filmmakers featured in **At the Movies**, the third annual film festival of the Smithsonian National Museum of the American Indian, this series offers contrasting risks and rewards. "It's complicated," Redroad, the 34-year-old behind the autobiographical film *The Doe Boy*, admits. "We don't think of it as an Indian film, but then again, the Native American film community in New York is so small that it's important that we be included." Redroad, whose father is white and mother is Cherokee, is trying to push his film into the mainstream. Meanwhile, Jim Jarmusch, the Irish-American filmmaker who rose to prominence with *Stranger Than Paradise* in 1984, is proud of his association with the museum. "If I'm being accepted, even on some minor level, it's a huge honor," says Jarmusch, whose 1995 *Dead Man*, pictured, is the only film in the series not making its New York premiere. As might be expected, both filmmakers speak wearily about Hollywood's depiction of Native Americans. "It's so disrespectful," Jarmusch says. "Even John Ford's film *The Searchers* had the Indians speaking the wrong language, and it's like, *It doesn't matter, nobody will care.*" The connection between these five filmmakers is that all of them do. Beginning on July 21. (See "Museums, Societies, Etc.") B.K.

Photograph by Christine Parry.

Festival

Wartime Prosperity

The opening-day double feature—Orson Welles's *Citizen Kane* and Michael Curtiz's *Casablanca*—at **Hollywood on the Home Front: American Film in the 1940s** really says it all about the stature of the films making up this American Museum of the Moving Image festival. Among the 32 near-perfect movies screening over two months are Alfred Hitchcock's *Shadow of a Doubt;* Billy Wilder's *The Lost Weekend;* John Ford's *They Were Expendable;* and *The Blue Dahlia,* George Marshall's film starring Alan Ladd, with a screenplay by Raymond Chandler. No wonder movie attendance during that decade averaged *90 million people a week*—three times what it was last year. Opens July 21. (See "Museums, Societies, Etc.")

Crazy/Beautiful; The Fast and the Furious; Legally Blonde; Pootie Tang; Scary Movie 2

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Baby Boy; Cats & Dogs; Dr. Dolittle 2; Final Fantasy; Kiss of the Dragon; Pootie Tang; Scary Movie 2; Tomb Raider

New Coliseum
701 W. 181st St. (212-740-1545) • Final Fantasy; Jurassic Park III; Kiss of the Dragon; Scary Movie 2

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Cats & Dogs; Jurassic Park III; Scary Movie 2

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A.I.; The Anniversary Party; Atlantis; Baby Boy; Cats & Dogs; Final Fantasy; Pearl Harbor; The Score; Shrek; Swordfish; Tomb Raider

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Pootie Tang; Scary Movie 2; Shrek; Snow Day; Snow Day; Swordfish; Tomb Raider

Concourse Plaza
214 E. 161th St. (718-588-8800) • Atlantis; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Scary Movie 2; The Score; Tomb Raider

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • A.I.; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score; Shrek; Tomb Raider

Brooklyn

BAM **Rose Cinemas**
30 Lafayette Ave., Brooklyn (718-623-2770) • A.I.; The Anniversary Party; Lumumba (See also "Museums, Societies, Etc.")

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Cats & Dogs; Jurassic Park III; Kiss of the Dragon

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • A.I.; Atlantis; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; Legally Blonde; Shrek; Tomb Raider

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Scary Movie 2; The Score

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Atlantis; Baby Boy; Dr. Dolittle 2; Scary Movie 2; The Score; Tomb Raider

Cobble Hill Cinema
265 Court St. (718-596-9113) • A.I.; Atlantis; Cats & Dogs; Memento; Scary Movie 2; The Score

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Cats & Dogs; Jurassic Park III; Legally Blonde

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • A.I.; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Scary Movie 2; The Score; Shrek; Tomb Raider

Pavilion
188 Prospect Park West (718-369-0838) • A.I.; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; Final Fantasy; Jurassic Park III; Scary Movie 2; The Score; Sexy Beast

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • A.I.; Cats & Dogs; Jurassic Park III; Kiss of the Dragon; Legally Blonde

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Crazy/Beautiful; Dr. Dolittle 2; Scary Movie 2; Swordfish; Tomb Raider

UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A.I.; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • A.I.; Cats & Dogs; Final Fantasy; Kiss of the Dragon; Scary Movie 2

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Atlantis; Crazy/Beautiful; Pearl Harbor; The Score; Swordfish; Tomb Raider

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • A.I.; Atlantis; Baby Boy; Cats & Dogs; The Fast and the Furious; Final Fantasy; Legally Blonde; Scary Movie 2; The Score; Tomb Raider

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Final Fantasy; Jurassic Park III; Scary Movie 2

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A.I.; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score; Tomb Raider

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Anniversary Party; Divided We Fall; Himalaya; The Princess and the Warrior; Sexy Beast; Songcatcher; With a Friend Like Harry

Main Street Cinemas
72-66 Main St. (718-263-4828) • A.I.; Cats & Dogs; Dr. Dolittle 2; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Jurassic Park III; Scary Movie 2

UA Astoria
28-60 Steinway St. (718-726-1279) • Atlantis; Baby

Technology

Facing Extinction? *Innovate!*

Granted, **Jurassic Park III** lacked Steven Spielberg's direction, *Fly*-boy Jeff Goldblum, and, according to some reports, a script, but it does have something else going for it: Loews Cineplex is launching its at-home ticketing with the July 18 release. Through Fandango.com, paleontologists and the people who love them can purchase and then, using their own printers, produce their own tickets to Joe Johnston's (*Honey, I Shrunk the Kids*) new film, thus avoiding those pesky lines at the Moviefone box. While we're not sure if people will flock like velociraptors to this latest product of the sequel machine, we'll take any technology that eliminates waiting in line—in case Spielberg decides to direct *Jurassic Park IV.*

Photograph by Universal Studios. (bottom)

Boy; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; Shrek; Swordfish

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Kiss of the Dragon; Legally Blonde

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Atlantis; Baby Boy; Scary Movie 2; The Score

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • A.I.; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Legally Blonde; Tomb Raider

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A.I.; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Scary Movie 2; Shrek

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; The Score

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A.I.; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Legally Blonde; Scary Movie 2; The Score

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A.I.; Atlantis; Cats & Dogs; Dr. Dolittle 2; Legally Blonde; Scary Movie 2; The Score; Tomb Raider

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • A.I.; Dr. Dolittle 2; The Fast and the Furious; Legally Blonde; Scary Movie 2

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Kiss of the Dragon; Legally Blonde; Scary Movie 2; The Score; Shrek; Tomb Raider

Museums, Societies, Etc.

24th Asian International Film Festival
55 E. 59th St. (212-355-6160); $9.50. • (At Florence Gould Hall). 7/20: *Joint Security Area* (2001); *The Joy Luck Club* (1993). 7/21: *X Roads* (2000); *Kyua* (1997); *Dim Sum* (1985); *Chinatown Files* (2001); *Wu Yen* (2001). 7/22: *Harsh Canvas* (2001); *Devotion* (2000); *Miss Wonton* (2000); *Iron Ladies* (2000).

American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $4.50–$8.50. • "Hollywood on the Home Front: American Films in the 1940's." 7/21: *Citizen Kane* (1941); *Casablanca* (1942). 7/22: *Twelve O'Clock High* (1949); *Since You Went Away* (1944). 7/28: *To Be or Not To Be* (1942); *Hail the Conquering Hero* (1944). 7/29: *The Bank Dick* (1940); *Back From the Front* (1943); *Buck Privates* (1941).

BAM **Rose Cinemas**
30 Lafayette Ave., Brooklyn. (718-623-2770); $10. • "F***ed Up: The Films of Gregg Araki." 7/23: *Splendor* (1999). 7/30: *Nowhere* (1997). 8/6: *The Doom Generation* (1995). 8/13: *Totally F***ed Up* (1993). 8/20: *The Living End* (1992).

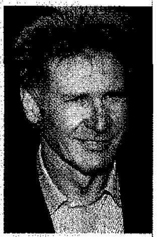
Film Society of Lincoln Center
(The Walter Reade Theater) 65 W. 65th St., plaza level (212-875-5600); $9, $5 members, $4.50 seniors, $4 kids. • "The Spaces Between the Words: A Tribute to Harold Pinter." 7/21, 23, 24: *The Pumpkin Eater* (1964). 7/21, 23, 26: *The Go-Between* (1971). 7/22, 29, 30: *Accident* (1967). 7/22, 29, 30, 31: *The Servant* (1963). 7/24, 25, 28: *The Comfort of Strangers* (1991).

National Museum of the American Indian
One Bowling Green. (212-825-6914); free. • "At the Movies." 7/21: *The Doe Boy* (2001). 8/2, 8/4: *In the Light of Reverence* (2000). 9/20, 9/22: *Dead Man* (1995).

Trailers

LUCK OF THE IRISH Irish writer-director **Jim Sheridan** (*My Left Foot*) has found a cast for his semi-autobiographical film *East of Harlem;* **Samantha Morton** (*Sweet and Lowdown*) and **Paddy Considine** will star as Irish immigrants to the U.S. who make a life for themselves in Harlem; several scenes of the film will be shot uptown in September; Fox Searchlight Films will distribute.

INDY 2001 Although the original team members (**Steven Spielberg, George Lucas,** and **Harrison Ford**) are committed to filming a fourth installation of the ever-popular Indiana Jones series, Lucasfilm denies recent reports (in "Page Six," among others) that they're ready to go into production; the three are awaiting a script that satisfies their expectations before the Paramount project kicks off.



BURNING DOWN THE HOUSE Frank Darabont (*The Green Mile, The Shawshank Redemption*) is attached to direct a new adaptation of Ray Bradbury's cautionary classic *Fahrenheit 451* (François Truffaut directed the first, in 1966); there's no word yet on who will play the heroes in the bleak futuristic tale of information control, but Castle Rock Entertainment will produce, with Warner Bros. to distribute.

MORE NICE CHIANTI Brett Ratner (*Rush Hour*) has signed on with Universal to direct the second film version of **Thomas Harris**'s 1981 novel *Red Dragon,* the book that introduced the dangerous diner Dr. Hannibal Lecter (the first film, titled *Manhunter,* was directed by Michael Mann in 1986); **Anthony Hopkins** is in talks to once again reprise his legendary role from *The Silence of the Lambs* and *Hannibal;* filming is scheduled to start in the fall, with **Dino** and **Martha De Laurentiis** to produce. SARA CARDACE

le Souk
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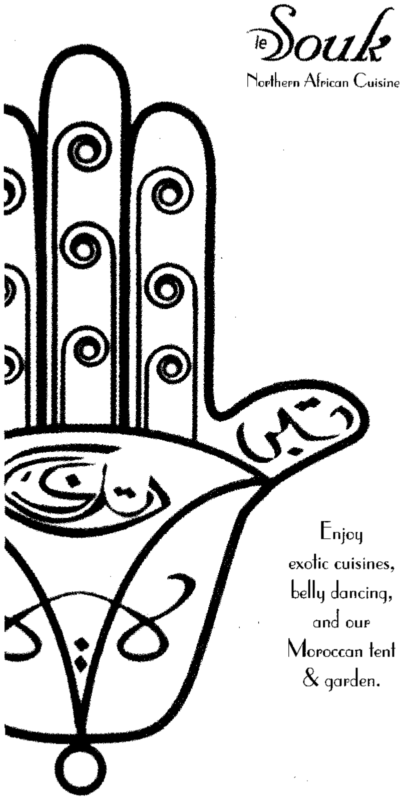

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Edited by Logan Hill

Onstage

Pinter Solstice

This year, the Lincoln Center Festival renews its annual commitment to a major retrospective with the **Harold Pinter Festival**. London's Almeida and Royal Court Theatres and Dublin's Gate Theatre have been called in to stage nine plays by the master of the brooding ellipsis, including *The Homecoming* (starring Sir Ian Holm), *Monologue*, *Landscape*, and the American premiere of his satire *Celebration*. In a new production of Pinter's 1984 drama *One for the Road*, the playwright himself (pictured) will play a brutal officer who interrogates a prisoner and the prisoner's family. But don't worry—anticipating that this couldn't possibly be enough Pinter for you, Lincoln Center has slated "Harold Pinter on Screen," a festival of ten films including the excellent 1983 adaptation of *Betrayal*. (See "Off Broadway.")

Photograph by Ivan Kyncl.

Broadway

Previews and Openings

If You Ever Leave Me, I'm Going With You!
Renee Taylor and Joe Bologna star in their new romantic comedy, which traces the 36 years of their relationship. $30–$65. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 7/17 for an 8/6 opening. • Cort Theatre, 138 W. 48th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Crystal Bernard plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover (Tom Wopat) in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The perfect reprieve from the cutesy family fare of the new 42nd Street, this gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge that was missing from the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Brent Barrett, Jennifer Holiday, Anna Montanero, and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of pieces. The longest, a tale about a suicidal adman (Boyd Gaines), had the power to create an icon: the girl in yellow, played by the triumphant Deborah Yates. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Jon Lovitz and Larry Miller star. $45–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Music Box Theater, 239 W. 45th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

Fosse
A stylish musical tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 8/25. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

George Gershwin Alone
This biographical new solo play with music, written and performed by Hershey Felder, features the music and lyrics of George and Ira Gershwin. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/2. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. Now Burke Moses and Carolee Carmello interpret Cole Porter's feuding couple—two actors who play the *Shrew*'s Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
As one of the few Broadway megamusicals with a plot that's nearly as grand and sweeping as its staging, this musical version of Victor Hugo's 1,200-page novel was brought to the stage by producer Cameron Mackintosh and directors Trevor Nunn and John Caird in 1987. An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," it still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

The Lion King
Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would like to admit. It's a sublimely inventive production that showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. Anthropomorphic puppets, multiculti costumes and music, and delightful stagecraft illusions summon a bright, loud world that has thrilled both children and adults. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Major Barbara
The Roundabout presents a revival of the George Bernard Shaw classic, directed by Tony winner Daniel Sullivan and starring the always wonderful Cherry Jones. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains at 7 from 7/17–7/21. Through 9/2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Music Man
Meredith Willson's 1957 musical about a conman who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Beginning May 8, Eric McCormack, the star of television's *Will & Grace*, will play Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest
Terry Kinney takes his well-reviewed Steppenwolf Theater production of Ken Kesey's countercultural classic to Broadway. Though the drama's references to the Combine and relatively unbridled chauvinism are a tad dated, Gary Sinise sweats and howls his way through an aggressive performance as the wild man who is committed to an asylum and broken down by a ball-breaking nurse. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and surefire hit, based on the Oscar-winning 1968 film. Directed and choreographed with aplomb by Susan Stroman, this Tony favorite is the undisputed hit of the season. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Recently crowned with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing matched by Mary-Louise Parker's virtuoso performance. As Catherine, Parker plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types ensconced in the East Village. $35–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The high-kicking Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/26. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Through 7/29, *90210*'s Luke Perry stars alongside *Rent* star Daphne Rubin-Vega, Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets
In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Linda Lavin play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee, who still glitters, appropriately, with the glamour of *Knots Landing*). $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Valerie Harper replaces Linda Lavin on 7/27. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

A Thousand Clowns
Tom Selleck (*Magnum P.I.*) makes his Broadway debut as the idealist Murray Burns in Herb Gardner's romantic comedy, directed by John Rando. $40–$77.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Off Broadway

Previews and Openings

Harold Pinter Festival
Lincoln Center presents nine plays by the British dramatist: *One for the Road, A Kind of Alaska, The Homecoming, Monologue, The Room, Celebration, Landscape, Mountain Language,* and *Ashes to Ashes.* $55. Call for schedule and locations. Through 7/29. • (212-721-6500).

Hello Muddah, Hello Fadduh!
A revival of the Allan Sherman musical, directed by Rob Krausz. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. Previews begin 7/17 for a 8/2 opening. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

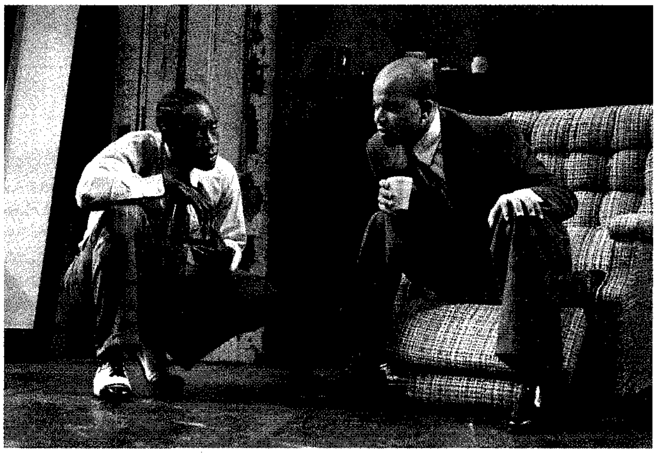
A Life
The Irish Repertory presents Fritz Weaver and Pauline Flanagan in Hugh Leonard's 1981 drama about the civil servant Desmond Drumm (Weaver), who learns that he has only six months to live. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Moby Dick
A new production of the Orson Welles play staged at

Opening

Don of a New Era

"Last night was the first preview, so there was the nervousness and clunkiness," says **Don Cheadle**, the co-star (with Jeffrey Wright) of Suzan-Lori Parks's latest drama, *Topdog/Underdog.* "But it was heartening to think, *This is familiar territory. I know this animal.* I did this for a long time before I ever did film." Cheadle (pictured, left, with Wright), whose screen turns in *Rush Hour 2, Swordfish,* and *Ocean's Eleven* are all out this year, met Parks through his acting alma mater CalArts. At a university dinner welcoming the playwright to the university staff, Parks immediately offered Cheadle her new role. "I said, I have no idea what I'm doing a year and a half from now, but I'll take a look," recalls Cheadle, who had never seen or read one of Parks's plays. "When I read it, I thought it was just incredibly vibrant and alive with poetry. This is probably the most direct, straight-lined play that she's written, but it still has so many avenues and little journeys in it." Cheadle says the new work is "the kind of play you'd like to rehearse for another year," but Parks claims that she wrote it—a tight piece about two brothers and three-card-monte addicts named Lincoln and Booth—in just three days. "So there's stuff in there *she* didn't even notice," says Cheadle. "It's deceptive because this play can appear to be naturalistic like a film, but there's so much subtext and deep psychic matter that what you say isn't naturalistic or straightforward at all." For reasons like these, Cheadle explains, this won't be his last turn on the New York stage. "The plan was always to do as much good work as I could everywhere that I could do it. That hasn't changed." In previews for a July 26 opening. (See "Off Broadway.") L.H.



Photograph by Michal Daniel.

the historical ship-building site Consolidated Yachts on City Island. $15. 7/19, 7/20, and 7/21 at 8. • Consolidated Yachts, City Island (718-885-9708).

Music From a Sparkling Planet
In this new comedy by Douglas Carter Beane (*As Bees in Honey Drown*), three buddies track down the former host of *Tamara Tomorrow,* a Philadelphia children's show. The delightful comic actress J. Smith-Cameron stars with T. Scott Cunningham, Ross Gibby, and Josh Hamilton. $35. Wed.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. In previews for a 7/19 opening. Through 8/12. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Slanguage
New York Theatre Workshop presents a genre-bending work by the multi-talented five-performer troupe Universes that fuses poetry, hip-hop, flamenco, politics, and more. $35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. In previews for a 7/23 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Topdog / Underdog
In one of the most exciting openings of the summer, the heralded playwright Suzan-Lori Parks returns to the Public Theater with a dark tale about two brothers, named Booth and Lincoln, played by the terrific actors Don Cheadle (*Traffic, Bulworth*) and Jeffrey Wright (*Julius Caesar, Angels in America, Basquiat*). $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for a 7/26 opening. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Now Playing

Bat Boy: The Musical
Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical tale about one kid who really was doing his own thing. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue
Phylicia Rashad stars in the new well-reviewed work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/2. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 1, 4, and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blue Window
Julia Gibson directs Craig Lucas's 1984 drama about life on the Upper West Side, featuring Marin Hinkle (*Once and Again*). $30–$40. Mon.–Sat. at 8, Sat. at 3. • 28th Street Theatre, 120 W. 28th St. (212-206-1515).

Chaucer in Rome
This new drama by John Guare (*Six Degrees of Separation, The House of Blue Leaves*) tells the story of three Americans living in Rome during the last year of the millennium. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Dog Problem
The accomplished director Scott Ellis (*The Waverly Gallery, 1776, Steel Pier*) directs a dark new comedy by David Rabe (*Hurlyburly*). Set mostly on the corner of Bowery and Grand, the play tracks two friends who become embroiled with the mob. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's new comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 7/29. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

Edward III
The new theater company Hope Theatre Inc. presents the much-disputed "lost play" frequently attributed to William Shakespeare, after a successful run at the Mint Space earlier this year. $35. Tues.–Sat. at 8, Sun. at 2 and 7. Through 7/22. • Bank Street Theatre, 155 Bank St. (212-971-4739).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey / Mr. President
Gerard Alessandrini's newest update of his long-running musical spoof. / An irreverent adaptation of Irving Berlin's 1962 musical, with Alessandrini's new music and lyrics. $49.50–$55. *Forbidden Broadway* runs Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. *Mr. President* runs Tues. and Thurs. at 8:15, Fri. at 10:15, Sat. at 5 and 10:15, and Wed. at 2:30. Food and drink available, optional. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

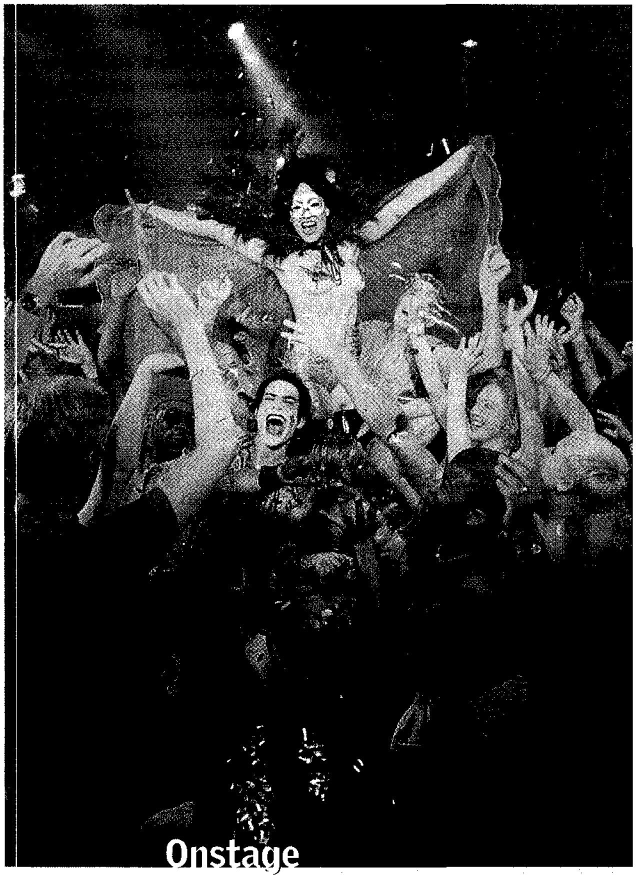
Four
Worth Street Theater Company presents a suburban Connecticut drama by 25-year-old playwright Christopher Shinn. The play scored rave reviews during a recent run at London's Royal Court Theatre. $15–$35. Mon., Thurs.–Sat. at 8, Sat. at 5. • Tribeca Playhouse, 111 Reade St. (212-206-0303).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Sing!
A new musical comedy about five young New Yorkers with music by Eli Bolin, lyrics by Sam Forman, and book by Bolin, Forman, and director Benjamin Saika. $40. Sun.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. • Maverick Theater, 307 W. 26th St. (212-239-6200).

Kiki & Herb: Stop, Drop & Roll
The dastardly cabaret duo Kiki & Herb, so twisted they make Hedwig seem like the virginal girl next door, return with a new instructional show. They've taught us the true meaning of Christmas by reinventing songs by the Tiger Lilies, Britney Spears, and Wu-Tang Clan—now they'll teach us about fire safety with takes on cult classics like "Fuck the Pain Away" and "Carry On My Wayward Son." $15–$18. Fri. and Sat. at 10:30, Sun. at 8. Through 7/29. • Fez, 380 Lafayette St. (212-533-2680).

La Lupe: My Life, My Destiny
Carmen Rivera's new play about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. $20–$25. Performances in English on Wed and Thurs.



Onstage

The Brayers Club

On July 21, **The Donkey Show** (pictured), Diane Paulus's disco adaptation of *A Midsummer Night's Dream,* plays its 600th performance, and August 23 will mark the show's third anniversary in New York. Now the raunchy downtown spectacle has mutated into a successful commercial enterprise while keeping the polyester naughtiness that gives it its flavor. If you have any appreciation of camp—and you'd better if you plan to enjoy this production—you'll love the sight of the audience: a motley mélange of downtown theater fans and, if you're lucky, the libidinous ladies who have discovered that *The Donkey Show* is a perfect setting for bachelorette parties. (See "Off Broadway.")

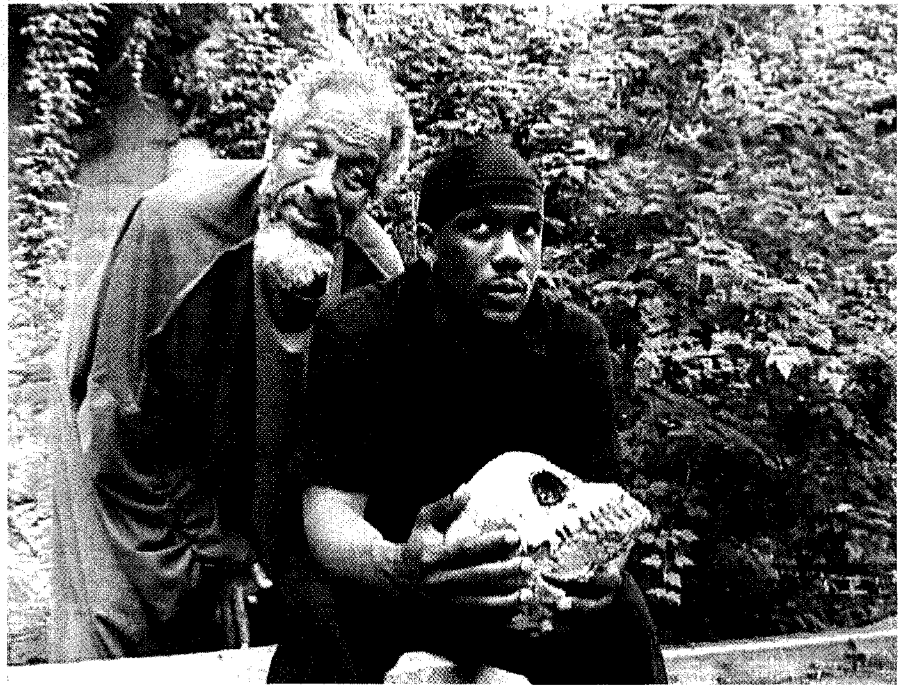
at 8. Performances in Spanish on Fri. at 8, Sat. at 2 and 8, and Sun. at 2 and 6:30. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

Lipstick Traces
The Austin-based Rude Mechanicals stage their award-winning experimental adaptation of rock critic Griel Marcus's secret history of the twentieth century. Presented by the Foundry Theatre, this production ricochets from the Sex Pistols to Cabaret Voltaire. $30. Tues.–Sun. at 7:30 and Sat. at 7:30 and 10:30. • Ohio Theater, 66 Wooster St. (800-965-4827).

Onstage

A Season of Good Will

Joseph Papp decided the summer was the best season in which to celebrate the work of the Englishman who memorably coined the phrase "The rain it raineth every day." Now, as the mercury rises, a gaggle of theaters follow the New York Shakespeare Festival's lead. The Gorilla Rep stages that sprightly crowd-pleaser *Cymbeline* in the accommodating warmth of Riverside Park, while Shakespeare in the Park(ing) Lot continues its production of *The Taming of the Shrew* on Ludlow Street. Meanwhile, the Classical Theatre of Harlem, recipient of a 2001 Obie and a 2000 AUDELCO award, stages an aggressively physical performance of **Hamlet** (from left, Arthur French and J. Kyle Mancay) in its 99-seat courtyard theater through August 5. (See "Off Broadway" and "Off-Off Broadway.")



Lobby Hero
After a successful run at Playwrights Horizons, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count on Me* and Pulitzer-nominated playwright of *The Waverly Gallery*, transfers to a larger theater. His latest drama, directed by Mark Brokaw, is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations, set in the lobby of an inauspicious apartment building. $45–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. Through 9/2. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A new bio-musical based on the book *Love, Janis* by Joplin's sister Laura. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky black pleather and svelte cat suits designed by Soho's Beau Brummel. $30. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Murdered by the Mob
Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Once Around the City
A new musical comedy about a yuppie real-estate mogul and an advocate for the homeless, with music by Robert Reale, book and lyrics by Willie Reale, and choreography by Jennifer Muller. Mark Linn-Baker directs. $35–$50. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/22. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

The Pirates of Penzance
Director Michael Scheman revives his successful adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Wed. at 3, Sat. at 6 and 9, Sun. at 6. • Pier 17, South Street Seaport (212-239-6200).

The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. $25–$60. Mon.–Sat. at 8, Wed. and Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Saint Lucy's Eyes
The inimitable Ruby Dee returns after a well-received run in Bridgette A. Wimberly's new play about a woman who offers back-room abortions in 1968 Memphis. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Through 9/2. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Six Goumbas and a Wannabe
This mob comedy by Vincent Gogliormella follows six Brooklyn buddies. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. $20–$50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

World of Mirth
A new play about a traveling carnival crew, including the vicious dunk-tank clown Sweeney. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Off-Off Broadway

Cymbeline
Gorilla Rep presents its annual free outdoors performances in Riverside Park. Free. Thurs.–Sun. at 8. Through 8/5. • Riverside Park at 82nd St. (212-330-8086).

The Duchess of Malfi
The Queen's Company presents John Webster's Ja-

Photograph by Alfred Preisser.

cobean tragedy. $15. Fri.–Sun. at 7. Through 8/5. • HERE, 145 Sixth Ave. (212-647-0202).

Hamlet
The Classical Theatre of Harlem, which won an Obie grant this spring, stages the classic with Arthur French, Adam Wade, Rome Neal, and J. Kyle Manzy as the great Dane. $15. Thurs.–Sun. at 7:30. Through 8/5. • Harlem School of the Arts Courtyard Theatre, 645 St. Nicholas Ave. (212-539-8828).

Hot! Celebration of Queer Culture
Dixon Place's tenth annual festival features works by the deserved sci-fi legend Samuel R. Delany, Emmett Foster, Lisa Kron, Perry Brass, Lavinia Co-Op, Reno, Moe Angelos, Michael Burke, and Regie Cabico. *Go-Go Real*, Jonathan Wooster and Brandon Olson's disco-epic, should be a highlight. Call for schedule. Through 7/31. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. The show offers dinner discounts at neighborhood restaurants. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
An inventive, improvisatory play set in a barlike environment, with a sock puppet. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Narcissus and Goldstein
Singularity presents Sam Forman's bizarre new comedy about an "abstract cabaret performance" troupe that gets into trouble. $15. Thurs.–Sat. at 8. Through 8/11. • Pantheon Theater, 303 W. 42nd St. (212-539-7553).

A Prophet Among Them
Wesley Brown's new play with music confronts the life of author James Baldwin. $19. Mon. and Thurs.–Sat. at 8, Sun. at 3. • Blue Heron Arts Center, 121 E. 24th St. (212-332-0027).

Random Harvest
A new drama by Richard Willett (*Triptych*) about a writer visited by the ghost of actress Greer Garson. $15. Fri., Sat., and Mon. at 8. Through 7/21. • HomeGrown Theatre, 2628 Broadway, at 99th St. (212-229-7500).

Sex and Other Collisions
Nela Wagman directs Trista Baldwin's new comedy about desperate couples who get entangled with a Russian mail-order bride, a crime, and a bomb. $10–$15. Mon. and Wed. at 7, Thurs.–Sat. at 8. • CurArican Theater, 154 W. 29th St. (212-414-8181).

Shakespeare in the Park(ing) Lot
The seventh annual Lower East Side festival features *The Taming of the Shrew*, 7/18–8/4. *The Tempest*: 8/8–8/25. Free. • Located across the street from 85 Ludlow St. (212-358-5096).

Shut Up and Love Me
Karen Finley presents an encore of her well-received performance piece, soon to transfer to the Westbeth. $25. Wed.–Sat. at 8, 7/20 and 7/27 at 10:30. Through 7/28. • P.S. 122, 150 First Ave. (212-477-5288).

Shyness Is Nice
Mark Spitz's dark comedy details the trials of two shy virgins who have a prostitute forced on them by a well-meaning friend. $15. Thurs. at 8, Sat. at 10. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Where's My Money
The LABryinth Theater Company presents John Patrick Shanley's latest, a drama about two Brooklyn divorce lawyers, starring the company's co-founder John Ortiz. $15. Tues.–Sat. at 8. Through 7/21. • Center Stage, 48 W. 21st St. (212-905-0593).

The Woman
This extremely rare production of William C. deMille's suspenseful 1911 drama about a switchboard operator with a secret is presented by Metropolitan Playhouse, the city's only company dedicated to revamping early American plays. $15. Wed.–Sat. at 8, Sun. at 5. • Metropolitan Playhouse, 220 E. 4th St. (212-955-5302).

cue

ART

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Iran do Espírito Santo/Rivane Neuenschwander
Site-specific installations by two Brazilian artists; through 7/29. • Americas Society, 680 Park Ave. (212-249-8950).

Don Van Vliet
Abstract paintings from the eighties by this artist who is better known as the avant-garde musician and poet Captain Beefheart; through 9/8. • Werner, 4 E. 77th St. (212-988-1623).

Paul Weingarten/Adolfo Barnatán
Thickly impastoed still lifes/Sculptures in the form of shields or vertical stacks, made from marble, granite, bronze, and wood. Through 7/27. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Bettina Werner
Multiple-panel monochromatic paintings whose surfaces are encrusted with salt; through 8/15. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

57th Street Area

Morris Graves
Still-life paintings by the late artist (1910–2001); through 8/17. • Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Trenton Doyle Hancock
New paintings and drawings by the Texas-based artist; through 7/28. • Cohan, 41 W. 57th t. (212-775-7171).

Alexander Liberman
Macquettes of the sculptor's steel "Pipe Pieces"; through 8/10. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

SoHo and TriBeCa

Louise Bourgeois/Yayoi Kusama
Works on paper, paintings, and sculptures executed between 1942 and 2000 by both artists; through 9/15. • Blum, 99 Wooster St. (212-343-0441).

Leandro Ehrlich and Judi Werthein
"Tourism," a collaborative photographic installation that was originally executed in November 2000 as part of the VII Havana Biennal, Cuba. Through 8/2. • Kent, 67 Prince St. (212-966-4500).

Chelsea

John Bock
New work; through 8/31. • Kern, 532 W. 20th St. (965-1706).

Iliana Emilia
Drawings on printed fabric, an installation of Plexiglas chairs, and prints by a Dominican-born artist; through 8/3. • Scott, 529 W. 20th St. (646-486-7004).

Neil Farber
Cartoonlike drawings of children doing things they shouldn't; through 7/28. • Clementine, 526 W. 26th St. (212-243-5937).

Karin F. Giusti
An installation of a modular greenhouse in the shape of the White House; through 7/28. • Nikolai, 505 W. 22nd St. (212-414-8511).

Ground Rules

In summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6.

Craig Kauffman
New wall reliefs by the Los Angeles-based artist; through 8/31. • Gering, 534 W. 22nd St. (646-336-7185).

William Kentridge
Prints by the South African filmmaker and artist whose work is the subject of a retrospective at the New Museum of Contemporary Art; through 7/30. • Mansion, 504 W. 22nd St. (212-505-9577).

Peter Pinchbeck
A memorial exhibition of works by the abstract painter (1931–2000); 7/18–8/10. • Greene Naftali, 525 W. 26th St. (212-463-7770).

Group Shows

Madison Avenue and Vicinity

Castelli
Works on paper by Johns, Morris, Ruscha, Sonnier, the Starns, Weiner; through 8/3. • 59 E. 79th St. (212-249-4470).

Gagosian
Pop Art from the John and Kimiko Powers collection, including works by Dine, Johns, Lichtenstein, Oldenburg, Ramos, Rauschenberg, Warhol, Wesselman, others; through 8/31. • 980 Madison Ave. (212-744-2313).

Graham
"Alterations," works that reference textiles and the techniques involved in their creation, by Amer, Bailey, Besemer, LeDray, Marten, Obrosey, Reichek, Stoll, others; through 8/30. • Graham, 1014 Madison Ave. (212-535-5767).

Zwirner & Wirth
"Minimal," minimalist works from the sixties and seventies by Andre, Darboven, Flavin, Judd, McCracken, Morris, Weiner, others; through 8/30. • 32 E. 69th St. (212-517-8677).

57th Street Area

Bernarducci.Meisel
"A Midsummer Night's Dream," works by Baumann, Currier, Diehl, Ruttenberg, Schonzeit, Sturges, Workman, others; through 8/3. • 37 W. 57th St. (212-593-3757).

St. Etienne
Recent acquisitions of works by Arntz, Beckmann, Coe, Kollwitz, Moses, Schiele, Traylor, others; through 9/7. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Exit Art
"The LP Show," more than 2,500 album covers culled from 50 collections, plus installations by Marclay, D.J. Spooky, Moore, Zorn; through 8/17. • 548 Broadway (212-966-7745).

Hoffman
"The Body Project," works that use the body as a primary focus, by Africano, Bierk, Depman, Ferrer, Frey, Gonzalez, Khalil, Phakadze, Raffael, Wolski; through 9/5. • 429 West Broadway (212-966-6676).

Lehmann Maupin
New work by Ataman, Barbeito, Burki, Collura, Cook, Houshiary, Salle, Teller; through 7/31. • 39 Greene St. (212-965-0753).

Rosenberg + Kaufman
Abstract works by Buschell, Mertes-Frady, Sedgwick, Seidl, Velasquez; through 8/3. • 115 Wooster St. (212-431-4838).

Zwirner
"New York ca. 1975," works made in New York in and around the mid-seventies, by Acconci, Anderson, Auder,

Benglis, Cage, Graham, Matta-Clark, Moore, Rainer, others; through 8/3. • 43 Greene St. (212-966-9074).

Chelsea

Art Resources Transfer
Works by Blackwell, Church, Kondo, McConnell, Petrunak; through 8/25. • 210 Eleventh Ave. (212-691-5956).

Bonakdar
New work by Eliasson, Hornig, Lowe, Meadows, others; through 8/17. • 521 W. 21st St. (212-414-4144).

Cohan Leslie and Browne
"Song Poems," a collaboration of artists, writers, and musicians organized by Steven Hull, including contributions from Beck, Durant, Lambert, Ligon, Los Super Elegantes, Moody, Tillman, others; through 8/11. • 138 Tenth Ave. (212-206-8701).

Gorney Bravin + Lee
Works by Muller, Oguibe, Okudzeto, Watts; through 8/10. • 534 W. 26th St. (212-352-8372).

Grimm
Works that depict or refer to the destructive and cleansing properties of fire by Duncan, Newman, Rizzi; through 8/17. • 505 W. 28th St. (212-564-7662).

Kelly
"Domestic Acts," paintings, sculptures, drawings, and works in other media that reflect a diversity of domestic experience, by Abramovic, Borland, Hamilton, Roberts, Simpson, others; through 8/3. • 528 W. 29th St. (212-239-1181).

Marks
"We Set Off in High Spirits," works by Dumas, Freud, Greene, Hockney, Ramos, Streuli, others; through 8/17. • 522 W. 22nd St. (212-243-0200).

Ricco/Maresca
"The Pretty Show," works by Philips, Currin, Hinds-Binaut, La Chapelle, others; through 9/1. • 529 W. 20th St. (212-627-4819).

Rosen
"More Than One," works by Avedon, Gigli, Sander, Slavin, others; through 8/24. • 525 W. 24th St. (212-627-6000).

Saul
"Panic," photographs, videos, and drawings that depict emotional intensity, by Applebroog, Crumb, Frailey, Nicosia, others; through 8/24. • 535 W. 22nd St. (212-627-2410).

Snyder
"Four Abstract Classicists," hard-edge paintings from the fifties and sixties by Benjamin, Feitelson, Hammersley, McLaughlin; through 8/25. • 601 W. 29th St. (212-871-1077).

Tonkonow
"Ellipsis," works suggesting absence by Calle, Cesarco, Sato, Semmes, others; through 8/24. • 535 W. 22nd St. (212-255-8450).

Other

Creative Time in the Anchorage
"Massless Medium," environmental works using sound, light, and moving image, by Angelidakis/nanogod, Antenna Design, Brambilla, López, Phillips/Bonney, Redl, Villareal; through 7/29. • Brooklyn Bridge Anchorage, Cadman Plaza West at Hicks St. and Old Front St., Brooklyn (212-206-6674, ext. 250).

Socrates Sculpture Park
"Beyond City Limits," outdoor sculptures by Braine, Carruthers, Goldman, Mosher, Williams; through 8/25. • Broadway at Vernon Blvd., Long Island City (718-956-1819). Weds. in June and July 10–8.

Photography

James Bidgood
Staged works shot in the photographer's midtown Manhattan tenement building between 1963 and 1970, and stills from his film *Pink Narcissus*; through 8/31. • Morris, 465 W. 23rd St. (212-727-2752).

Borden
"Color," works by Barney, Cray, Cumming, Divola, Dow, Everton, Opton, Otten, Pfahl, Skoglund, Winokur; through 8/30. • 560 Broadway (212-431-0166).

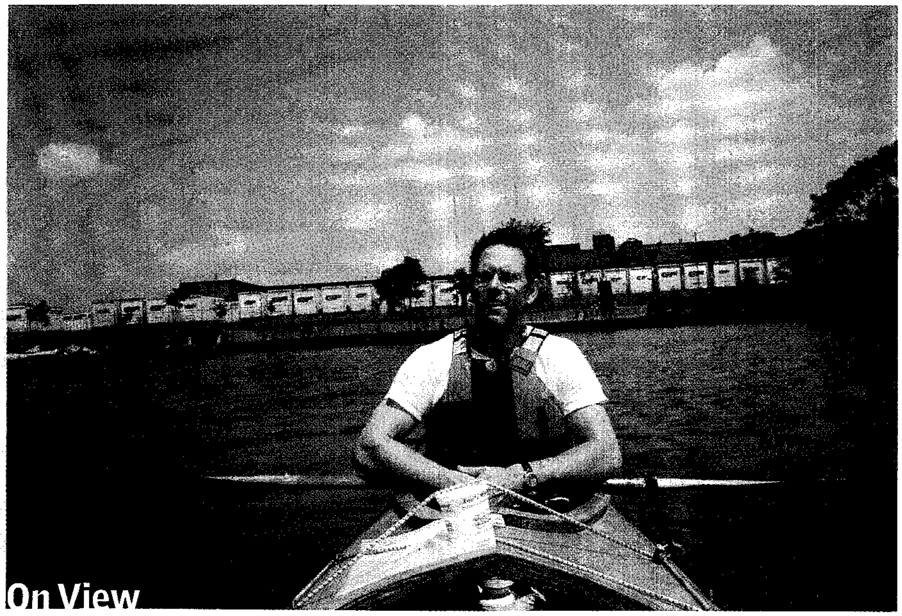
Esther Bubley
A survey of the career of this American photojournalist (1921–1998) whose photo-essays appeared in *Life*, *Ladies' Home Journal*, and other publications; through 9/7. • Paine Webber, 1285 Sixth Ave. (212-713-2885).

Mariana Cook
Recent photographs of everyday objects taken in and around the artist's New York apartment and during her travels abroad; through 8/10. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Konrad Cramer
Nudes, still-lifes, and abstractions from the forties and fifties by the modernist painter (1888–1963); through 8/3. • Zabriskie, 41 E. 57th St. (212-752-1223).

Teun Hocks
New staged photographs in which the artist presents himself as a hapless everyman combating the absurdities of everyday life; through 8/10. • P•P•O•W, 476 Broome St. (212-941-8642).

ICP
"Migrations, Humanity in Transition: Photographs by Sebastião Salgado." Approximately 300 photographs documenting the global phenomenon of mass migration; through 9/9. • 1133 Sixth Ave. (212-860-1777), Tues., Wed., Thurs. 10–5, Fri. 10–8 (5-8 voluntary contribution), Sat. and Sun. 10–6; $8, $6 students and seniors.



On View

Riverrun, Past Queens and Brooklyn

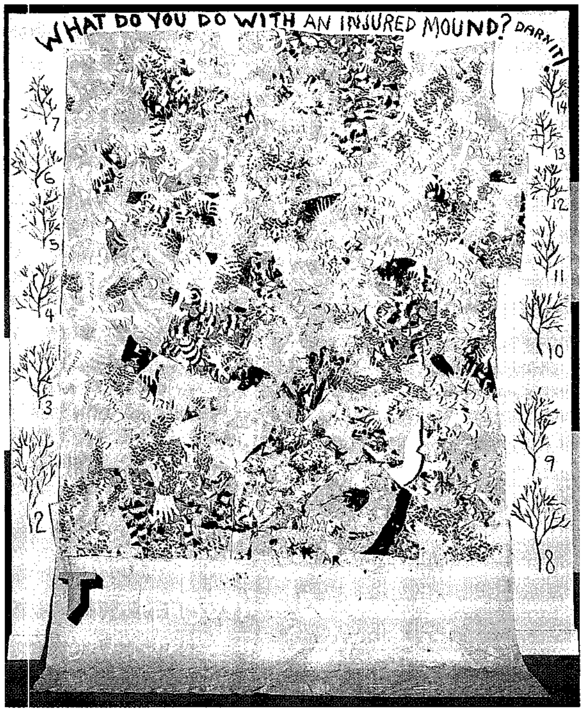
Having read a catalogue about **Bob Braine**'s work, a diaristic account of his kayaking trips on urban and rural waterways and the resulting photographs and installations, I was curious to experience what the artist calls his "aboriginal low-tech approach to landscape navigation." So I called him at his Williamsburg apartment, asking to join him on one of his New York expeditions. Braine immediately suggested a trip to Staten Island. I asked if we could stay closer to land. The plan that evolved: We'd kayak from Williamsburg to Socrates Sculpture Park in Long Island City, where Braine has an installation in the summer show "Beyond City Limits" (through August 26), then drive to the Queens Museum of Art, where his infrared aerial photographs of Queens and Brooklyn are part of the museum's new exhibition "Crossing the Line" (through October 7). We launched the kayak—an elegant wooden three-seater made by Braine—from the end of North 7th Street, and began paddling north on the East River, occasionally getting splashed and rocked by the waves from ships. Along the way, we passed a car-crushing factory and another that emitted a suspicious strawberry fragrance. Braine (pictured, on Newtown Creek), on the lookout for birds, recognized at least seven species, including a great egret and a black-crowned night heron. After hauling Braine's "working" kayak ashore on the beach next to Socrates, we stopped by his contribution to the show, a craft he'd constructed from scavenged materials—wood from ailanthus and maple saplings, a restaurant awning, and a pollution-control boom—and held together with duct tape, cable ties, and string. By late afternoon, we were looking at Braine's photographs at the Queens Museum of Art, appropriately displayed on the walls surrounding its *Panorama of the City of New York*. Did I wish I had gone to Guyana, where Braine picked up a parasitic worm that eventually traveled to his eye, or to Venezuela, where he went exploring on a big gas-powered dugout canoe and lost the drum of fuel in a flood? No. The wilds of New York were enough for me. E.N.

hotograph by Edith Newhall.

Talent

Trenton Makes, the World Takes

Last seen in the Studio Museum of Harlem's "Freestyle" show, **Trenton Doyle Hancock** is back for his first solo New York show. This time, the Houston artist is showing four large-scale canvases (pictured, *Torpedo Boy Tries His Darnedest to Stop an Oozing Moundmeat,* 2001) and a series of drawings that continue his curious, quasi-autobiographical tales of "The Legend," a half-human, half-tree mutant also known as Mound No. 1, who has been overwhelmed by the forces of veganism; and of Loid, Torpedo Boy, and Painter, who are trying to save him. At James Cohan Gallery, 41 West 57th Street; through July 28.


WHAT DO YOU DO WITH AN INJURED MOUND? DARN IT!
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Photograph courtesy of James Cohan Galler

Frans Lanting
Forty color images of African animals by one of the world's leading wildlife photographers; through 9/1. • Carter, 560 Broadway (212-966-1933).

Herbert List
A retrospective of work by the German photographer (1903–1975), organized by the City Museum of Munich; through 8/17. • Miller, 524 W. 25th St. (212-366-4774).

Meyerowitz
"Surf's Up," photographs of surfers by Tom Blake and Don James taken between 1922 and 1942; through 8/10. • 580 Broadway (212-625-3434).

Peter Moore
Photographs of dance works choreographed by Yvonne Rainer in the sixties and early seventies, selected by Maurice Berger; through 7/30. • Bound & Unbound, 601 W. 26th St. (212-7348).

Pace/MacGill
"No Big Pictures," small-format works by Evans, Samaras, Wegman, Close, Smith, others; through 8/31. • 32 E. 57th St. (212-759-7999).

Sebastiao Salgado
Photographs of migrants, refugees, and displaced persons taken over the past seven years in 40 countries around the world; through 8/24. • Richardson, 535 W. 22nd St. (646-230-9610).

Aaron Siskind
Images dating from 1935 to 1951 that suggest the artist's early involvement with the Abstract Expressionist movement; through 8/31. • Silverstein, 504 W. 22nd St. (212-627-3930).

Staley-Wise
"A Dog and Pony Show," images of dogs by Deborah Samuel and horses by Steven Klein; through 8/3. • 560 Broadway (212-966-6223).

Taylor
Works that investigate the concept of space by seven British photographers, among them Davies, Dimsdale, Mosley + Warren, Oddy, Spero; through 8/1. • 535 W. 22nd St. (646-230-0992).

Wessel + O'Connor
"50's Physique," vintage body-building images by 16 photographers from the fifties including Bellas, Mizer, Urban, Warner, others; through 8/24. • 242 W. 26th St. (212-242-8811).

Museums

American Craft Museum
"Light Screens: The Leaded Glass of Frank Lloyd Wright." Fifty patterned windows designed by the architect for private residences and major buildings, on loan from the Frank Lloyd Wright Foundation and private collections; through 9/2. • "Origamic Architecture." Origami works by the Japanese architect Masahiro Chatani, his colleagues Keiko Nakazawa and Takkaaki Kihara, and other artists from around the world who employ the ancient Japanese art of paper folding; through 9/2. • "Radiant Geometries: Fifteen International Jewelers"; through 9/2. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Museum of Natural History
"Ancient Microworlds." Photographs by Giraud Foster and Norman Barker that reveal the internal structures of Jurassic dinosaur bones, Permain tree ferns, Devonian nautilus, and more; through 9/9. • "The Genomic Revolution." An exhibition examining developments in this field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Digital: Revolutions in Printmaking." Prints created using digital technology, by John Baldessari, Chuck Close, Nam June Paik, Robert Rauschenberg, Kiki Smith, and others; through 9/2. • "Leon Golub: Paintings 1950–2000." A retrospective of the artist's figurative paintings exploring race, violence, war, and human suffering; through 8/19. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Drawing Center
"Between Street and Mirror: The Drawings of James Ensor." An exhibition devoted exclusively to the Belgian artist's drawings and their stylistic evolution from his early Impressionist style to the personal and grotesque nature of his later works; through 7/21. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
"Master Drawings From the Smith College Museum of Art." The only American venue for a traveling exhibition of works on paper by Matthias Grünewald, Adolph von Menzel, Piet Mondrian, Paul Klee, and others; through 8/12. • "El Greco: Themes and Variations." Different versions of the paintings *St. Jerome* and *The Purification of the Temple* by the Crete-born artist (1541–1614), on view together for the first time; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum
"Frank Gehry, Architect." A retrospective of the American architect's work as seen through drawings, plans, models, furniture designs, photographs, video footage, and the installation itself; through 8/26. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10–5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art
"Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930." Paintings by the group of artists known as the *Nabis*, who played a crucial role in the promotion of "*décorations*," large-scale compositions conceived singly and in groups for specific interiors; through 9/9. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; through 7/29. • "Terry Winters: Printed Works." More than 8 prints from the museum's collection; through 9/30. • "Dancing on the Roof: Photography at the Bauhaus (1923–1929)." Rare photographs from New York-area collections that were created by Bauhaus students and teachers between 1923 and 1929; through 8/26. • "Photographs: A Decade of Collecting." Works collected by the museum, including French photographs of the 1850s and 1860s; through 9/2. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 100 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Su 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 student and seniors. The Cloisters, Fort Tryon Park (212-923-3700) Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Master Drawings From the Cleveland Institute of Art." Works spanning the fifteenth through the twentieth centuries, by Degas, Goya, Michelangelo, Picasso Raphael, Rembrandt, others; through 8/19. • 29 E. 36t St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sa 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio
"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum for African Art
"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art
"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art
"Mies in Berlin." An exhibition examining the architect's early years in Berlin, featuring 47 of his European projects in drawings, scale models, photographs, and films, and running concurrently with a survey at the Whitney Museum of his later work in America; through 9/11. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
'John Rawlings: 30 Years in Vogue." A retrospective of works from the late thirties through the late sixties by the fashion photographer, who worked for *British Vogue*, *American Vogue*, *Glamour*, and other magazines; through 8/11. • "Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; hrough 9/15. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design
'Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • "Recent Acquisitions and Winterscapes From the Permanent Collection." Works by George Inness, Ellen Lanyon, Miriam Shapiro, Larry Rivers, and others; through 9/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art
"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16. • 583 Broadway (212-219-1222), Tues.-Sun. noon-6, Thurs.. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"Celebrity Caricature in America." Caricature portraits of Hollywood stars, literary luminaries, politicians, sports figures, and others, from the collections of the National Portrait Gallery, Smithsonian Institution, and the New York Public Library; through 8/31. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"Up on the Roof: The Culture of New York City Rooftops." Artworks, photographs, objects, and installations on the subject of New Yorkers' familiar summer retreat; through 9/9. • "Independence and Its Enemies in New York." An exhibition marking the 225th anniversary of the signing of the Declaration of Independence, featuring historic broadsides, manuscripts, and newspapers from the Historical Society's collection; through 9/9. • "Against the Storm: Images From the Lighthouse Collections of the New-York Historical Society." Photographs of American lighthouses and their keepers that were commissioned between 1871 and 1953 by the U.S. Coast Guard First District; through 9/2. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23. • "Los Carpinteros: Cuidad Transportable (Transportable City)." An exhibition of portable tents made by the Cuban artists' collaborative and installed throughout the museum; through 9/3. • "Carla Accardi: Triplice Tenda." A full-size circular tent of clear plastic marked in patterns of pale-pink paint, by the Italian artist who co-founded the Forma 1 movement in 1947; through 9/3. • "Miri Segal: Circular Acts." Video installations that feature deceptively simple optical illusions; through 9/3. • "Buzz Club: News From Japan." Works by more than 100 Japanese artists, commercial designers, and others who use technology-based techniques and strategies to approach traditional artistic disciplines; through 9/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art
"Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian
"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; 7/22–7/21/02. • "Painting the Dakota: Seth Eastman at Fort Snelling." Watercolors by the soldier-artist Seth Eastman that constitute one of the most important records of everyday Dakota life in the nineteenth century; through 10/7. • "Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts." Beaded, quilled, and ribbon shirts by nineteenth- and twentieth-century Plains Indians; through 11/4. • 1 Bowling Green (212-514-3712), 10-5 daily, Thurs. 10-8; free.

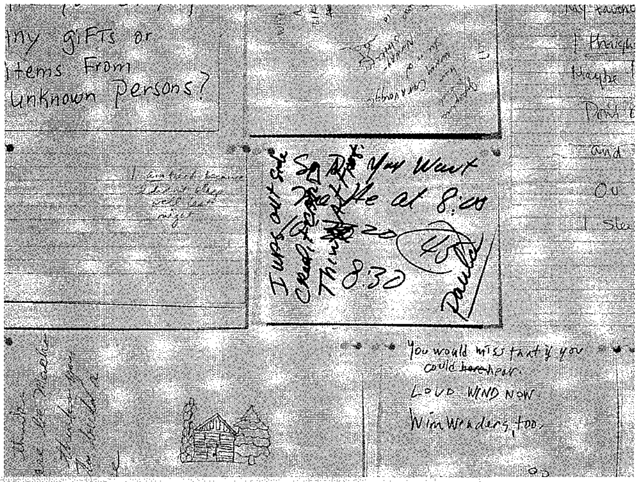
Studio Museum in Harlem
"Red, Black, and Green: Loans to and Selections From the Studio Museum Collection"; through 9/16. • "For the Record: Julie Mehretu, Senam Okudzeto, and Nadine Robinson"; through 9/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Mies in America." An exhibit running concurrently with MoMA's survey of the architect's earlier work in Berlin, including drawings made by the architect and members of his office, photographs of the architect and his colleagues and projects, and models of four of his key buildings; through 9/23. • "Wayne Thiebaud." A retrospective of the California painter known for his images of American foods and consumer goods; through 9/23. • "Joseph Grigley: White Noise." An installation of more than 2,500 handwritten notes that are the residual records of the deaf artist's interactions with the world of the hearing; through 9/9. • "Stories." A look at prints by artists who have explored the use of text in their work, among them John Baldessari, Enrique Chagoya, Larry Rivers, and Joyce Tremaine; through 9/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Miranda Lichtenstein: Sanctuary for a Wild Child." An installation of drawings and photographs inspired by cross-cultural legends of children brought up in the wild; through 9/21. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Swann
7/19 at 2: "Shelf Sale." On view from 7/14. • 104 E. 25th St. (212-254-4710).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LOUD WIND NOW.
Wim Wenders, too.

On View

The Sound of Many People Writing

Joseph Grigely, who has been deaf since the age of 10, creates his art from his "conversations" with his friends—arranging scraps of paper that contain notes to him from others (Grigely can speak fluently and does not need to write notes himself). *White Noise*, the artist's latest and largest installation to date, consists of an oval room whose walls are lined with more than 2,500 white pieces of paper of various sizes saved from "conversations" from the past ten years. It's a room that any New Yorker will appreciate—thousands of conversations that can't be heard. At the Whitney Museum of American Art, 945 Madison Avenue, at 75th Street; through September 9.

hotograph courtesy of the Whitney Museum of American Art.

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

Acqua Santa
The name means "holy water" in Italian. But secular types shouldn't read too much into that—any worshiping at Mario La Manno's laid-back, candlelit trattoria is for his rustic Italian cooking—thin-crust pizzas, simple pastas, and entrées like a red-wine-and garlic-sauced pork tenderloin. And the holiest water on the premises comes in a bottle with a Calabria label. • 556 Driggs Ave. at N. 7th St., Brooklyn (718-384-9695). (M)

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip–off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu that pleases as much as the all-Spanish wine list and the ultra-affable bartender. • 291 Grand St., Brooklyn (718-218-7338). (I-M)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Tasting

Pop Culture

Nicola Maurello, owner of Pasticcio in Murray Hill, has taken the wine-bar craze one step further. He's turned his bar into **Proseccheria**, dedicated to the enjoyment of the sparkling Italian wine that captured America's attention as the base of Harry Cipriani's fruity Bellini. Maurello only stocks prosecco made by Mionetto, a large-scale producer that's opened proseccherias of its own in Europe. For now, they're available by the bottle ($30 to $65, and a split for $8), but once he gets his wine preserver, he'll pour all five by the flute. (477 Third Avenue, near 31st Street; 212-679-2551.)

proseccheria

Photograph by Annie Schlechte

BarTabac
Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak-frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St., Brooklyn (718-923-0918). (I-M) AE only

Belmondo
Realizing that Avenue B wasn't ready for a Turkish-Belgian crossover restaurant, the owners of Mesopotamia have resurrected the space as Belmondo, a resolutely French-bistro type of place in the Lucky Strike vein, down to the zinc bar, the D.J., and the tasty fries. Already the smokers, the cell-phoners, and the belly-button-barers are starting to flock. • 98 Avenue B (212-358-1166). (I-M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

Bot
The all-plastic décor at this NoLIta spinoff of Chelsea's Bottino refutes every Tuscan-trattoria cliché in the book, but the simply prepared, flavorful food and the mostly Italian wine list are reassuring proof that a traditional heart beats inside its ultramodern body. The iMac-hued garden room is linked to the front lounge by a serpentine expanse of chartreuse wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled sur 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fift Ave., at 1st St., Brooklyn (718-840-0404). (M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats a well as midtown desk jockeys hungering for goo food and a warm welcome. Owner Claudio Marin graciously provides both: Every meal begins wit complimentary bruschetta and ends with a stick o Wrigley's with the check. In between, there's simple satisfying salads; sandwiches; a dozen or so impeccabl al dente pastas; and dinner specials like stewed rabbi with mashed potatoes and sautéed calamaretti wit avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Ground Rules

These listings are a selective guide to the city' restaurants, some *New York* advertisers amon them. Stars (★) indicate our critics' recommen dations. The price guide, admittedly imperfect, i as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all majo credit cards, except where noted; **($)** = cash onl "AE only" indicates that American Express is th only accepted card.

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

★ Convivium
Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the untranslated Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the steak for two, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the tapas-like appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

Dalga
Greece isn't the only country with a Mediterranean coastline, but it's managed to corner the market on simply prepared, lightly seasoned seafood. Now, though, Milos and its ilk have some competition from Dalga (Turkish for "wave"). A daily changing assortment of fresh fish, seafood and vegetable stews, and delectable meze like zucchini pancakes and thick, creamy yogurt blended with spinach and walnuts will be a revelation for anyone whose familiarity with Turkish cuisine begins and ends with the doner kebab (a.k.a. gyro). • 401 E. 62nd St. (212-813-790). (M)

District
At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's he Scramble (smoked salmon, cream-cheese fondue, atkes, and dill-caper gremolata). For lunch, "double eatures" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

★ Figs
Until they install one of those restaurants with waiter-masseuses and beds instead of tables, the next best thing in tri-state airport noshing is this 125-seat branch of Todd English's Figs. During flight-delay downtime, curb your air rage with a lively Boston-bibb-and-watercress salad sprinkled with Maytag blue; spaghettini with roasted tomato and toasted breadcrumbs; or a killer to-go flatbread pizza topped with figs, prosciutto, and Gorgonzola in a box designed to fit your seat-back tray. • Central Terminal Bldg., La Guardia Airport, Queens (718-446-7600). (I-M)

★ 44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

★ Gingko Leaf Café
If you don't believe secret gardens grow in New York, check out this urban oasis, with its stone waterfall, bamboo shoots, and granite sculptures, all engineered, planted, and built by Toshio Sasaki, a Park Slope sculptor whose wife, Miyo, runs the tranquil café in the backyard of her Japanese gift shop. Collecting thoughts and contemplating life require sustenance, available in the form of tea, bean-paste confections, and a delicious assortment of bento boxes. • 788A Union St., Brooklyn (718-399-9876). (I-M) ($)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★ Hampton Chutney Co.
SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapa made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

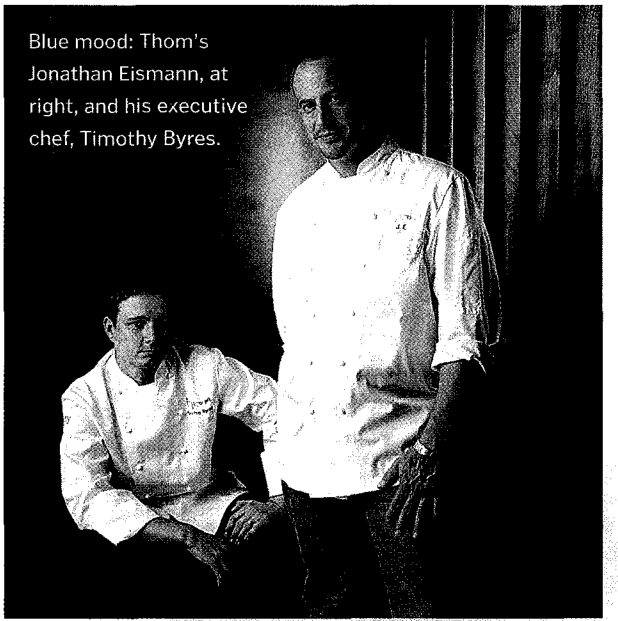
Hudson Cafeteria
The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at Philip Pilevsky's new Bryant Park hotel. But with such daringly original food as seared-chicken-liver-and-tapioca pansotti, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the uncontested draw. • 40 W. 40th St. (212-642-2255). (E)

It's Greek to Me
In case the name doesn't give it away, the blue-and-white color scheme and the panoramic photos of Aegean island life let you know what you're in for: fresh, flavorful Greek fare, from garlicky skordalia to heaping souvlaki platters, a great value at $10.95, including grilled pepper and tomato, tsatsiki, and lemon-and-oregano-dusted fries. • 128 E. 7th St. (212-473-0220). (I-M)

Jane
Just what every neighborhood needs: a casual spot featuring smartly affordable, creatively conceived American fare like fried oysters with creamed corn and red-chili vinegar, grilled hanger steak with Gruyère piroshki, and honey-braised pork with mascarpone polenta and orange-parsley salad. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The charmingly snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata (BondSt, Tanuki) reigns over a piscatory realm of imported rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)



Blue mood: Thom's Jonathan Eismann, at right, and his executive chef, Timothy Byres.

Opening

Thom Boys

The hip new SoHo hotel 60 Thompson has all the obligatory boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens and robes by Frette. And as of July 19, it will have its own fashionable restaurant, **Thom**, a collaboration between the well-connected owners of Indochine and BondSt and star chef Jonathan Eismann, who's used to serving a jet-setting crowd at his South Beach restaurant, Pacific Time. Entrées like double-cut lamb chops with peppermint and potato chips, and Massachusetts lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. (60 Thompson Street; 212-219-2000.)

hotograph by Andre Souroujon.

★ Josie's

In these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from a mesquite-burning oven, inherited from the previous tenant, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

Kyma

With Orso perpetually overbooked, the theater district can always use another place for pre-curtain sustenance, and this Aegean addition to Restaurant Row fits the bill, with its nineteen-foot ceilings, sandblasted windows, and the same Lesvos-born executive chef as Ithaka, its West Village sibling. The menu covers all the Peloponnesian bases, from stuffed grape leaves and assorted spreads to clay-pot casseroles, charcoal-broiled fish, and rack of lamb for two. • 300 W. 46th St. (212-957-8830). (M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ Locanda Vini & Olii

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

Lundy's Times Square

The legendary fish emporium has taken over three floors of prime Times Square real estate as spacious as the Brooklyn location. It's good news for theatergoers, tourists, and anybody in the mood for a classic Lundy's shore dinner (including chowder, a whole steamed lobster, and a half grilled chicken) but not a trip to the shore. • 205 W. 50th St. (212-586-0022). (M-E)

★ Mangiarini

There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistible draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only

Mirchi

An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger, and a rack of lamb accompanied by a disc of shepherd's pie. Note to nostalgists: The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Orsay

The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and yes, those signature lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; mustard-and-crumb-crusted terrine of pork; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ The Park

Were you around during the eighties when places like Mudd Club and Area, "mom and pop" emporia in SoHo, and art in the East Village, made New York nightlife feel like the coolest island in the world? If

Opening

Crusty Guy

"A good pizza is like a woman," says Rino LaCerra, a part-time actor and owner of Staten Island's Crispino Ristorante. "She's gorgeous when she gets out of the shower, but then you've got to be careful about putting on too much makeup." At **Pizza 33**, his airy new Murray Hill pizzeria, LaCerra practices that stripped-down pie-making philosophy with top-notch ingredients (San Marzano tomatoes, high-gluten flour, fresh mozzarella) and a white-hot brick oven. His (made-to-order) pizza margherita—light, crispy, and fragrant—is a natural beauty. (489 Third Avenue, at 33rd Street; 212-545-9191.)

Photograph by Bruce Kat

you were, then stop watching the reality-based show you're hooked on, and go play in the Park. If you weren't around, well, then it could be your hard luck, for the Park is a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

Plate 347

We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Q Bar

What the diminutive West Village restaurant formerly known as EQ has lost in quiet elegance and big-ticket garnishes like caviar and truffles, it's gained in casual, streamlined décor and a much more affordable, Asian-accented menu that changes nightly but usually offers some form of raw shellfish, one root-vegetable purée or another, and chef Enrico Wahl's own invention, dough-wrapped chicken strudels (somehow akin to pigs-in-blankets, and equally addictive). • 267 W. 4th St. (212-414-1961). (M)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conpicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomaoes in the summer. But the careful service, Brookyn-mellow ambience, and sublime breaded pork hops are good year-round. • 787 Union St., Brooklyn 718-783-3800). (M)

Rothmann's Steakhouse & Grill

Chef Robert Dickert, an alumnus of Bobby Van's nd Roslyn's Bryant & Cooper, might have a genetcally predisposed way with dry-aged beefsteak—his randmother was Peter Luger's niece. He carries on he family tradition with a $132 porterhouse for our. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 . 54th St. (212-319-5500). (E)

★ Sandro's

Though neither as ingenious as Babbo nor as familar as Baldoria, Sandro's cooks the kind of forthright, obust Italian food you wish you knew how to make n your own home. In a room as basic as his flavors re direct, bucatini amatriciana resonates, snapper saates, lemon pasta invigorates, and the fried artihokes tickle at least two senses. • 200 Ninth Ave., nr. 2nd St. (212-633-8033). (M)

★ Scotch Bonnet Jamaican Gourmet

Dawn D'Aguilar graduated from a pair of Wall Street lunch carts to this underlit, bare-bones garment-district joint, where Bob Marley's on a muted video loop, Steel Pulse is on the sound system, and the powerful flavors of Jamaica emanate from the (sometimes plodding) kitchen. "Cha-cha" chicken, tender morsels of hacked meat, are swaddled in a mildly spicy sauce studded with pineapples and onion; crispy codfish fritters come with a fiery dip so popular D'Aguilar's planning to bottle it. And truly spectacular homemade drinks (subtle sorrel, frothily sweet soursop, and bitter mauby among them) soothe the slow burn. • 32 W. 31st St. (212-594-7575). (I-M)

Slate

Shoot a game of eight ball, then have a kebab. At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Sushi Samba 7

Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, Hungry-Man dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a subterranean room aglow in plush but sleek romanticism, Town revels in being all grown up. But the restaurant's real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St., Brooklyn (718-499-1433). (M)

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Manhattan

Lower New York

American Park
Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. • Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M-E)

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

★ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Capsouto Frères
Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Honmura An
While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

Hudson River Club
From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Center (212-786-1500). (M-E)

Layla
A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë
The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M-E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Leshko's
The design team behind Moomba and Veruka have given this former Ukrainian greasy spoon a new look (kind of Frank Lloyd Wright meets Greg Brady's attic-bachelor pad). That, and creatively prepared American comfort food attract a hip crowd that doesn't mind being squeezed together like straphangers. Almost nothing of the old Leshko's remains, except, maybe, the pierogi, though they've gotten a makeover too: They're potato-stuffed, sauteed and served on a bed of fennel, leeks, and mushrooms. • 111 Avenue A (212-777-2111). (I-M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ 2nd Avenue Deli
A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy Formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I-M)

Below 14th Street, West

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ Fressen
An unerring example of modern swank, Fressen is a sepiatoned Mondrian painting in 3-D. And considering the meatpacking setting and the priorities of nightly revelers, the kitchen could have played it lazy. Instead, they've opted for a nightly changing selection of semi-organic dishes like escabeche of sardines and a mullet pot-au-feu. The new café menu offers small plates and sandwiches like a tempura-battered soft-shell-crab sandwich. And thanks to a refreshingly congenial staff, rather than being somewhere hip, you actually feel hip. • 421 W. 13th St. (212-645-7775). (M-E)

★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. Bu chef Luis Bollos's kitchen produces the best Spanis cuisine (Galician, actually) in town. In his hands, heft dishes like braised oxtail croquettes and roast sucklin pig appear light, almost candied. His gazpacho— light confection, loaded with Maine lobster—make the usual approximations of this dish look lik crankcase oil. Trendy Iberian jellies and foams ar mostly relegated to dessert, of which a wondrou chocolate layer ganache is best. • 350 Hudson St. (212 627-5800). (M-E)

Monte's
Since 1918, this Village trattoria has weathered th nouvelle-Italian storms and the coming of Mari Batali and continues to serve its traditional brand o old-world fare in a neighborhood still charmingl populated by cafés that predate Starbucks. All the fa miliar bases are covered, from pastina en brodo an zuppa di pesce to chicken parmigiana, tortellini all romana, and on Mondays, osso buco alla Milanese. 97 Macdougal St. (212-228-9194). (M)

Osteria Fiorentina
Live piano and violin music lend this casual Italia restaurant that old-time Village ambience. The men offers standards like risotti, open ravioli, zuppa di clam and veal chops. • 281 Bleecker St. (212-633-2941). (M)

★ Pastis
Keith McNally's Pastis looks more like a grand Lucky Strike than a repro of the visually faultless Bal hazar, but not only does the slight downshifting mak perfect sense; considering the tallow-rivulet-ribbone neighborhood, it also renders the new place instantl less imposing. Service is breezier, the crowd more ge nially noisy, and the only thing disappointing is th

you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Village

After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sauteed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

☆ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bolo

Spanish food doesn't possess the big flavors that have attracted so many Americans to southwestern fare, but chef Bobby Flay has the audacity to inject some and the skill to make it work. In an unfortunate room that reminds you of Gaudí by way of Pee-wee Herman, items as modest-sounding as baby clams steamed in green-onion broth, tuna brushed with honey, and paella with saffron rice exhibit pure bravado. • 23 E. 22nd St. (212-228-2200). (E)

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama

Douglas Rodriguez is so disarming-y inventive that he could serve his pectacular seviches, his drippingly eductive goat stew, and his daunt-ng, did-Mom-ever-make-it-like-his? suckling pig from a lean-to in Union Square and there'd be no oom left for the other vendors. In-tead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this for-mal hotel restaurant directly from Grand Central Ter-minal, for a quick drink in the cigar bar or a full meal rom the French-influenced American menu. • 42nd t. and Lexington Ave. (212-850-5999). (M-E)

★ Cosette

Everything about this humble 30-seat restaurant is nswervingly Gallic, from the Côtes du Rhône table ed to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook uicy steak-frites). Everything, that is, except for the ost's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

☆ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mi

A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

☆ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

☆ Verbena

Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. • 54 Irving Pl. (212-260-5454). (M-E)

The Water Club

This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the yacht-club like setting. There's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. • FDR Drive via 23rd St. (212-683-3333). (E)

14th–42nd Streets, West Side

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Hush

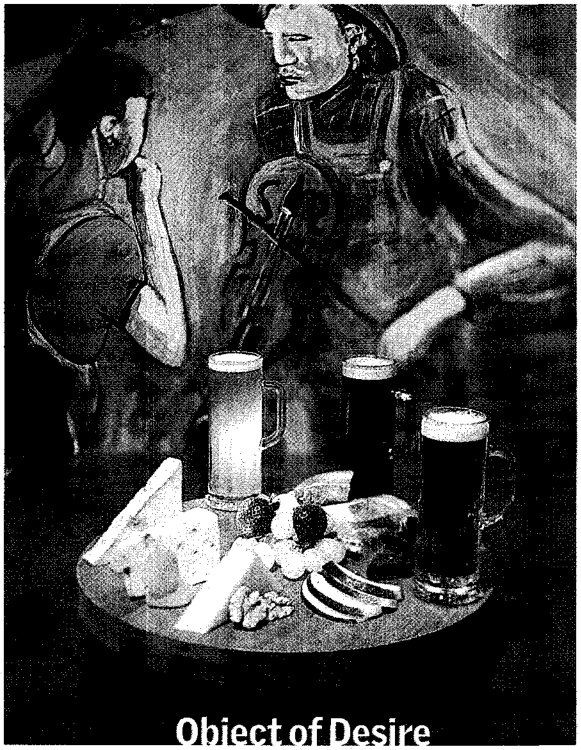
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

Moran's

Charming and timeless New York City tavern that's been around for over 40 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. • 146 Tenth Ave., at 19th St. (212-627-3032). (M)

Ohm

An all-in-one entertainment center offering dinner,



Object of Desire

All Fermentation, All the Time

Even though it's de rigueur to finish dinner with a cheese course, if you're like us, it's awfully tempting to begin with one, too. At the new **Heartland Brewery & Chophouse**, the third and fanciest branch of the brewpub chain, brewmaster Jim Migliorini entices us with his American cheese-and-beer tasting plate offered as a starter. He beautifully mates three excellent American cheeses (Maytag blue, Grafton Village smoked Cheddar, and Cato Corner Farm's Moll Dubh's Wensleydale) with three of his heady handcrafted brews. Especially and unexpectedly great is the salty-sweet pairing of the creamy, peppery Maytag and the new Heartland Hefe-Weizen, a deliciously fruity, refreshing wheat beer. It's a poor man's Roquefort and Sauternes. (127 West 43rd Street; 646-366-0235.)

hotograph by Kenneth Chen.

dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M–E)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Lutèce
Well, it's definitely not André Soltner's Lutèce anymore. Brace for a $72 prix fixe and $135 tasting. Would you believe sautéed foie gras slathered with chocolate sauce? David Féau (late the executive chef at Guy Savoy, a Paris two-star) makes a stronger statement with his brilliant "Black and White" scallops and the complex black cod with exotic spices. You can taste the essence of roasted lobster shells in the truffled stock of his lobster consommé. Strawberries and blueberries "chaud and froid" surprise the mouth. As do gossamer baby macarons and buttery palmiers, still warm from the oven. Just like André's. Remember? • 249 E. 50th St. (212-752-2225). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped bankers and big, big hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep enough into it to hide the blade—and the welcoming, unstiff service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu and litchi sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. We call him a tease. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them of the menu the moment the species nears extinction But luckily, it's not so much about the raw materials a it is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" cruste tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

★ Oyster Bar
Unperturbed by the arriviste competition in the foo court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts an

Ask Gael

I don't want to belong to any club that would have me.

You'll feel comfortably unwanted (if you're over 40) now that **The Globe** has been reborn as a twenty-first-century American brasserie, unabashedly noisy and spottily lit. Launched in 1997 with breakfast morphing into pop lunch, takeout, loungitis, and nightspot heat . . . it didn't work. So the savvy owners financed a rehab that ought to tickle affluent youthquakers on this frenetic stretch of Park Avenue South. Brace yourself for a studied application of cool and sleek—steel, aluminum, glass, terrazzo. Asked for a candle or a flashlight to help us decipher the menu—teeny type on greige paper—the greeter nods and disappears. The waiter smirks and shrugs: "What can I do?" Well, he can spill the wine, so he does. Happily, one of our pals has saved her pocket flashlight from *The Rocky Horror Show.* "Who gets the salad?" asks the busboy. Not to overexert by walking around, he cleverly hands it to me across the table. The half-assed service contrasts with the food, which is more than halfway delicious. We're wild for the special wood-roasted mushroom-and-truffle-oil pizza, a memorable Caesar, the creamy swamp of corn-and-rock-shrimp chowder, a grilled pork chop with lardons (though clumsily oversauced), and both the chocolate chip milkshake with fabulous cookies and a fudgy devil's-food cake. Avoid bland tuna tartare, the spartan tart flambé, overcooked yellowfin, and soft-shell crabs decrisped by spicy dribbles. (373 Park Avenue South, near 26th Street; 212-545-8800.)

Photograph by Kenneth Che

clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

☆ Peacock Alley

In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Smith & Wollensky

Urban cowboys herd together between deals over big steaks with outsize knives to match (for sale, of course) at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations from the chef at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

★ Sushisay

An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

Villard Bar and Lounge

Once you squeeze past the voracious stockbrokers and fashion editors comparing business cards, you'll warm up to this lavishly appointed room (like a mock-up mini-tour of Versailles) with a round of martinis, an array of foie gras prepared three ways, and a spread of Petrossian caviar. • 24 E. 51st St. (212-303-7757). (E)

43rd–56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Baldoria

Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the heater district: 136 seats, plus a raw bar upstairs. A ugitive from Felidia's posh kitchen adds some verve o the home-style Neapolitan seafood salad and oasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

Bello

Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant tmosphere. Free parking with dinner after 5 P.M. • 163 Ninth Ave., at 56th St. (212-246-6773). (M)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when our town's steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets retty thick by the bar, where cigars prevail, but the ining room is devoted entirely to the consumption f prime-aged beef and steakhouse standards. And there's a canopied outdoor terrace. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori prawns, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

☆ Christer's

No, Swedish food isn't all about salmon. But we'd be disconsolate if Christer Larsson ever stopped serving his archetypical oak-board-baked filet. And even though he acquits himself well with the compulsory gravlax and herring, he's a gifted cook who borrows freely—and imaginatively—from other culinary styles. The cozy décor, on the other hand, is David Rockwell's whimsical riff on a Scandinavian hunting-lodge theme, with copper fish "scales," a glowing fireplace, rough-hewn walls, and Marimekko colors. • 145 W. 55th St. (212-974-7224). (E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its popular prix fixe wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual, less expensive dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Da Rosina

A convenient pretheater location, specializing in homemade pasta and other Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ JUdson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

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Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M-E)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

Café Botanica
The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

Dawat
You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

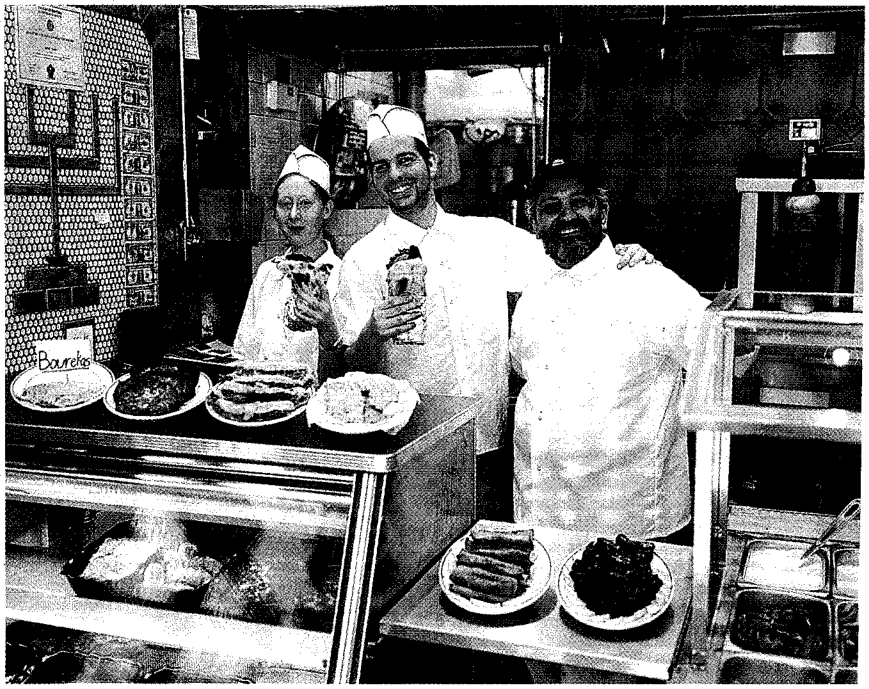
Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

The Underground Gourmet

Yemenite Lite

"I was living here for eighteen years, waiting for someone to open a place like this," says Moshe Harizy (pictured, right), a fifth-generation Yemenite Israeli and Upper West Sider. Two months ago, evidently sick of waiting, he converted his stationery store into **Alibaba**, a twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. "Six years ago, my father was ill," says Harizy, who helped conquer his dad's heart problem by amending his diet and along the way changed his own. That accounts for the presence of brown rice and black beans on Alibaba's menu, a compendium of Middle Eastern fare like koufta kebabs, baba ghanoush, bourekas, and melawah (lightly fried dough with crushed tomatoes and a hard-boiled egg). He imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the Yemenite flatbread that makes his turkey shawarma something special. "For $6.95, the price of a tuna sandwich," he says, "you get something healthy and unique—and a free salad bar. You can't beat that." (515 Amsterdam Avenue, near 85th Street; 212-787-6008.)



The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. A pictorial menu features a dozen or so smiley-faced fish with a check mark indicating availability. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. Then again, there's always the delicious incentive of having something new to discover next time. • 10 E. 60th St. (212-223-2288). (E)

★ Norma's
Anyone who equates French toast or biscuits wit Mom and unconditional love might agree that th Parker Meridien's spiffy Norma's, with its exuberan all-day breakfast, is worthy of the Nobel Peace Prize Pancakes by a mom on Prozac. Complimentary fruit smoothie shots and a duo of croissants oozin smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfas here ought to be against the law. • 118 W. 57th St. (21 708-7460). (M)

Photograph by Kenneth Che

☆ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass in a warm citrus vinaigrette. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—una on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business unches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors apt with signature dishes like salmon pastrami with rushed pepper and a fabulous swordfish chop. • 100 . 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a neat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's lubby but not snooty, with a collection of Americana spiced up with a Christo here and a Twombly here, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 8 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

el & Poivre
tanching the flow downtown for bistro fare. Regurs find what they are looking for in this quaint, ountrified space. The country-French cuisine inludes steak au poivre, bouillabaisse, and roasted hicken, and the prix fixe menus are a bargain. • 853 exington Ave., nr. 64th St. (212-517-5780). (M)

bove 60th Street, West Side

ello Giardino
s the name implies, this pleasingly priced neighorhood Italian has a nice garden and a friendly staff rving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and oat cheese. • 71 West 71st St. (212-875-1512). (I–M) ($)

Jean Georges
re you ready for an amazing evening that is not out you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★ Brick Oven Gallery
Where there's a century-old brick oven, there tends to be superb pizza, and this off-the-beaten path Williamsburg restaurant is no exception. Quiet, friendly, a world apart from the overheated Bedford Avenue scene, it's decorated with local art and full of local flavor, from the eggplant-based "Brooklyn caviar" to the customers who sit outside and smoke cigars after polishing off a hunk of Italian cheesecake. • 33 Havemeyer St., Brooklyn (718-963-0200). (I–M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

★ La Flor Bakery and Cafe
A wonderful neighborhood resource, this cozy Woodside café has two mouthwatering pastry displays, one stocked with Mexican rolls and buns, the other brimming with sour-cream coffee cake and cranberry scones. If breakfast is an embarrassment of riches, lunch and dinner are equally, intriguingly bicultural. The Mexican chef cooks food from his Puebla past (tortas, tacos, and quesadillas) and his New York present (pan-roasted salmon in a spinach-caper sauce, say), and nothing—even, incredibly, the steak au poivre—costs more than $10.95. • 53-02 Roosevelt Ave. (718-426-8023). (I)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

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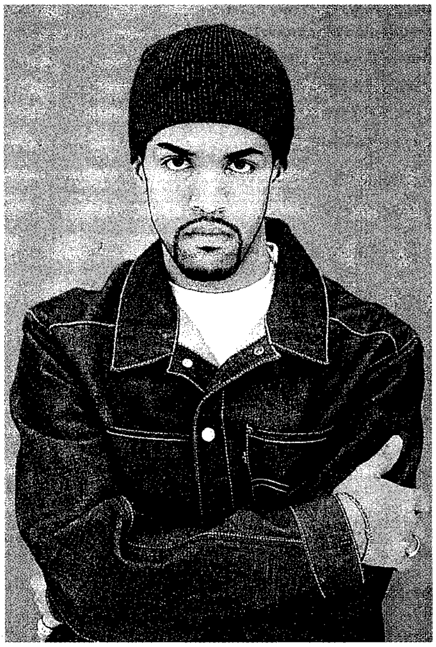
Edited by Ethan Brown

Performance

Star David

There's no other way to put it: British R&B singer **Craig David** (pictured) is *huge.* U2 covered one of his songs, Sean "Puffy" Combs courted David for his Bad Boy Records label, and Elton John said, "If there's a better singer in Britain, then I'm Margaret Thatcher." But despite his success, David isn't a test-marketed teen act like O-Town or LFO. "I got my start D.J.'ing in my hometown of Southampton [U.K.] when I was 14," the 20-year-old explains. "But when drum 'n' bass came along, I just got inspired to grab the mike." When that movement capsized in the late nineties—"It got very dark, so the girls stopped coming to the clubs"—David found inspiration in "two-step," a London dance-music hybrid that mixes American R&B, soulful house, and drum 'n' bass. With the two-step production team Artful Dodger, David recorded "Re-Rewind," an ode to the power of the D.J. that broke into the British top 10 last year. Now he's taking on America, a daunting task that has defeated many a Brit before him. Yet timing is on his side—even 'N Sync is experimenting with two-step on its new single, "Pop." Already, both MTV and BET are playing the video for his current single, "Fill Me In," and David has one sold-out show in New York this week (at Irving Plaza on July 17) and another that's sure to be packed (July 22 at Central Park SummerStage). "Coming to the U.S. is exciting," David says, "but I've already begun work on my new album, so that's what's really moving me at the moment. I can't wait for people to hear it."

ETHAN BROWN



Photograph by Pete Mo

Concerts

"Area: One"
7/16 at 4:30. With Moby; OutKast; Incubus; the Roots; Nelly Furtado; Paul Oakenfold; Carl Cox; Rinocerose; Juan Atkins; Derrick May; Kevin Saunderson. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $36–$71.

Jewel
With Willa Ford. 7/19 at 8. • Central Park, Rumsey Playfield; enter at 72nd St. and Fifth Ave. Tickets are free but are available only at www.pro-voice.com.

Rammstein
7/19 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-771). $25.

Stevie Nicks
With Jeffrey Gaines and a special performance with Sheryl Crow. 7/20 at 8. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $25.25–$79.50.

Widespread Panic
7/17–7/19 at 8.• Beacon Theatre, 2124 Broadway, at 74th St. (212-307-7171). $35.

Small Stages

B.B. King Blues Club & Grill
7/18: Sally Taylor Band. 7/19: War. 7/20: The David Grisman Quintet. • 243 W. 42nd St. (212-997-4144).

Bottom Line
7/17: Savoy Brown. 7/18: Nickel Creek. 7/19: Ed Palermo's Better Daze. 7/20: Doc Watson. 7/21: Christine Lavin and Julie Gold. 7/23: Spock's Beard. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
7/18: Jerry Cantrell; Mirv. 7/20: The Blake Babies. 7/21: The Posies; Pernice Brothers; Chamber Strings. • 6 Delancey St. (212-533-2111).

"Celebrate Brooklyn"
7/19: Alloy Orchestra; D.J. Sultan 32. 7/21: Bullfrog; Kid Koala; Kinnie Starr. • Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn (718-855-7882 or www.brooklynx.org).

"Celtic Nights"
Free Celtic-music concert series outside the World Trade Center. All performances begin at 6. 7/17: Paddy Reilly. • World Trade Center, enter at Church and Dey Sts. (no phone). Free.

Central Park SummerStage
7/18: New York Grand Opera presents Verdi's *Otello.* 7/20: The String Cheese Incident ($28). 7/21: Susan Tedeschi; Robert Randolph. 7/22: Craig David; Lina; D.J. MKL. • Central Park, Rumsey Playfield; enter at 72nd St. and Fifth Ave. (no phone). For more information, go to www.summerstage.com. All shows free unless otherwise noted.

"City Folk With WFUV FM"
Free outdoor concerts in front of the Twin Towers, Wednesdays from 6 to 8 P.M. 7/18: Lucy Kaplansky; Jeb Loy Nichols. • Tower 1, One World Trade Center (212-435-4170). Free.

Fez
Thursdays: Mingus Big Band. 7/17: Ronny Cox. 7/18: Matt Shickle; the Malarkies; VPN. 7/20–7/21: Kiki and Herb: "Stop, Drop and Roll." 7/22: Tom Robinson. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
7/17: Craig David. 7/21: Nothingface. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays through July: The Howard Fishman Quartet. 7/17: Gun Shy Hostess. 7/18: Mandalay. 7/19–7/21 Lillias White. 7/23: Hazelle Goodman. • 425 Lafayette St. (212-239-6200).

Knitting Factory
7/16: Seagulls Screaming Kiss Her Kis Her. 7/17: Nina Nastasia; Butcher Sho Quartet. 7/18: Estradasphere; Gul Tubring. 7/19: M.C. Paul Barman; Mr Lif. 7/20: The Black Heart Procession Album Leaf; Rebirth Brass Band. 7/21 Rebirth Brass Band. 7/22: New Orlean Klezmer All-Stars. 7/23: Freddie Foxxx Punch 'N' Words; Jane Doe. • 74 Leonar St. (212-219-3055). $.

Makor
Wednesdays in July: Lounge night wit Norah Jones Quartet. 7/17: Nora York Quintet 7/19: Colin Hay. 7/21: Groove. • 35 W. 67th St. (212 601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesday "Popcorn Tuesdays." 7/18: Scott McClatchy. 7/19 The New York Sheiks. 7/21: True Brit. 7/22: Joe Coffey. • 99 Ave. B (212-982-2511).

Maxwell's
7/16: The Posies. 7/18: Blake Babies. 7/19: Quasi; Rebecca Gates. 7/21: Laura Cantrell. 7/22: The Pernic Brothers. 7/23: Peaches. • 1039 Washington St., Hob ken, N.J. (201-653-1703).

Mercury Lounge
7/16: Leona Naess. 7/17: Cordero; Miami Relative Whirl; Dana Fuchs Band. 7/19: Mike Errico. 7/2 Rebecca Gates. 7/21: Scout. • 217 E. Houston St. (21 260-4700).

"Music at Castle Clinton"
Free concerts in Battery Park. 7/19: Crash Test Dummies. • Castle Clinton at Battery Park (212-835-2789). Fre

P.S.1 Contemporary Art Center
Saturdays, 3–9 P.M.: "Warm-Up 2001: D.J. Series 7/21: "Breakbeat Science Fifth Anniversary" with D. Craze; M J Cole; DB; Reid Speed. • 22-25 Jackson Av at 46th St., Long Island City (718-784-2084). $5.

S.O.B.'s
7/16: "La Tropica Mondays" with La Son Charang Quinto Mayor; Ricardo Lemvo. 7/17: Yellowma 7/18: Silk. 7/19: "Basement Bhangra." 7/20: Er Dearmon; Maya Azucena. 7/20: Admas Band. • 2 Varick St. (212-243-4940).

The Village Underground
7/17: The Gourds; Mike Micolai; the Moonlighte

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

7/19: Rachid Taha. 7/20: The Ocean Blue; Barcelona. 7/21: Howard Tate. 7/23: Strunz and Farah. • 130 W. 3rd St. (212-777-7745).

Wetlands

7/16: Urfin Justice and Nastya Poleva. 7/17: Catastrophic; Die Cast; Sworn Enemy. 7/18: Boy Hits Car. 7/19: Yonder Mountain. 7/20: Santana B-Day Bash. 7/23: Action Figure Party. • 161 Hudson St. (212-386-3600). $.

Clubs

"Alize Cruise to Passion Dance Party "

Fridays, 7 and 10; Saturdays at 10. 7/20: Mark Anthony. 7/21: Victo Font. • Pier 16, South Street Seaport (212-630-8888). $20.

"Journey"

House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

"Overboard"

Raucous Sunday-night dance parties aboard the *PaddleWheel Queen*. 7/22: Photek. • PaddleWheel Queen, 23rd St. and the East River (no phone; www.matterform.com). $25.

Baktun

After a nearly yearlong wait, this small meatpacking-district nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality-of-life crackdowns. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Second Friday: Long-running house party "Bang the Party" with Lorie and E-Man. 3rd Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: Deep house with D.J. amyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly

Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And the club's new downstairs area, dubbed he "Pinky Room" is both a triumph of design three cheers for its tacky, rec-room porno feel!) and programming (D.J.'s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: "Sparkle City" with D.J.'s Mark Ronson and Q-Tip. Wednesdays: "Little" Louie Vega Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House") hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the "Pinky Room," Chez music honcho Neil Aline hosts "We and the Music." 7/19: Dave Angel; Princess Superstar; A Guy Called Gerald; Ursula Rucker. 7/21: D.J. Dan; Kenny Hawkes. 7/23: "The Magic Sessions" with Tony Humphries, "Little" Louie Vega, and Ted Patterson. • 45 W. 21st St. (212-803-7859).

Frank's Lounge

A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Brooklyn (212-726-1322).

The Roxy

Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s now that superstar Victor Calderone has departed. • 515 W. 18th St. (212-627-0404). $.

Shine

This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show" with D.J. Big Ben. 7/19: Bougie Solittere. • 285 W. Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs*, club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Super-promoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Vinyl

The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

The Warehouse

Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? • 141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. Wednesdays in July: The Cab Calloway Orchestra. 7/19–7/21: Mark Murphy. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 7/17–7/22: "Viva Brazil" with Flora Purimand Airto Moreira; Vinicius Cantuaria Quartet. • 131 W. 3rd St. (212-475-8592).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 7/16: Eric Jacobsen Quartet. 7/17: Larry Corban Quartet. 7/18: Will Sellenraad Trio. 7/19: Rob Garcia Quartet. 7/20: Pat Donaher's Ooomph! 7/21: The Salt Brothers. 7/23: John McKenna Quartet. • 349 E. 13th St. (212-533-6212).

Guggenheim Museum

Fridays and Saturdays in July: Worldbeat Jazz Raf Astor • 1071 Fifth Ave., at 88th St. (212-423-3500). Free with museum admission.

Jazz

Salon Style

These days, jazz clubs are usually high-cover haute dens or hole-in-the-wall haunts, but producer Steven Hall's **Jazz Salon** is neither. It's a series of SoHo loft parties where guests eat, drink, and listen to—even sometimes mingle with—the players themselves. For the first event, on July 16, Hall has recruited saxophonist Gary Bartz (pictured), who's best known for his work with Art Blakey and his virtuoso solos on Miles Davis's *Live/Evil*, as well as post-bop guitarist Paul Bollenback. (See "Jazz.")

hotograph by Jack Vartoogian.

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 7/17–7/22: Claudia Acuna; Carolyn Leonhardt. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

Jazz Gallery
Admission to all performances is $10 per set. Reservations are recommended. 7/16: Frank Lacy's "Vibe Tribe." 7/19: Mac Gollehon Quintet. 7/20: Jay Collins Quintet. 7/21: "Pianobility" Michael Cain with Pheeroan Aklaff and Vicente Archer. 7/23: Frank Lacy's fourteen-piece "Vibe Tribe." • 290 Hudson St. (212-242-1063).

"Jazz Insights" presents: "Author! Author!"
Informal lectures hosted by Arnold Jay Smith. 7:45–9:30. 7/17: Whitney Balliett: An a capella New Yorker Retrospective. • The New School, 55 W. 13th St. (no phone). $35.

"Jazz Salon"
Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 7/16: Gary Bartz and Paul Bollenback. • 177 Prince St., top floor (800-730-6992). $40.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 7/17: "Public Movies Video Screening": Arto Lindsay, David Hammons Terra Productions, and Masami Mizuguchi. 7/18: Roy Nathanson's Alphabet Lounge. 7/19: Dean Bowman; Greg Tate's Burnt Sugar. 7/20: Yuka Honda and friends; Liminal. 7/21: Yuka Honda and friends. • 107 Norfolk St. (212-358-7503). $.

Up Over Jazz Cafe
Thursdays in July: Sam Newsome and Global Unity. Monday, Thursday, and Sunday: $10. Friday and Saturday: $15. Showtimes: Friday and Saturday, 9, 10:30, and midnight. • 351 Flatbush Ave., Brooklyn (718-398-5413).

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 7/17–7/22: Fred Hersch Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 7/16–7/17: Ted Alexandro. 7/17–7/18: Angel Salazar. 7/18: Star and Buc Wild's 3-D Amateur Side Show. 7/19–7/22: Yvette Wilson. 7/20–7/22: Greg Proops. 7/23: Paul Michael Mercurio. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 7/16–7/22: Colin Quinn; Tony Daro; Nick DiPaolo; Godfrey; Greg Giraldo; Tom Papa; Reggie McFadden. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 7/16–7/22: Billy Burr; Al Ducharme; Nancy Redman; Richie Byrne; Gregory Carey. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 7/18: Robert Klein. 7/19: "Girls Girls Girls." 7/20–7/21: Billy Burr; Ben Bailey; Andrew Kennedy. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays and Mondays: Klea Blackhurst in "Everything the Traffic Will Allow: The Songs of Ethel Merman." Mondays through July: Jim Caruso in "Laughing Matters." Through 7/21: Karen Mason. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrate her fourteenth year at the Cafe Pierre with a specia program called "Fascinating Rhythms: 50 Years o American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum jacket and tie required. • Fifth Ave. at 61st St. (212 940-8195).

The Carnegie Club at Carnegie Bar an Books
Fridays and Saturdays at 9:30 and 11: Sinatr impersonator Cary Hoffman, backed by Sta Rubin's eleven-piece big band. $20 cover two-drink minimum. • 156 W. 56th St. (212 957-9676).

Don't Tell Mama
What better way t wind down after a evening of overwrough Broadway fare than some understated cabaret? Thursday "Seth's Broadway Chatterbox." Fridays: "Poole Party!" Saturdays: "Ga and Lesbian Stand-Up and Musical Comedy Fest" with Micha Conley and Co. • 343 W. 46th S (212-757-0788). $.

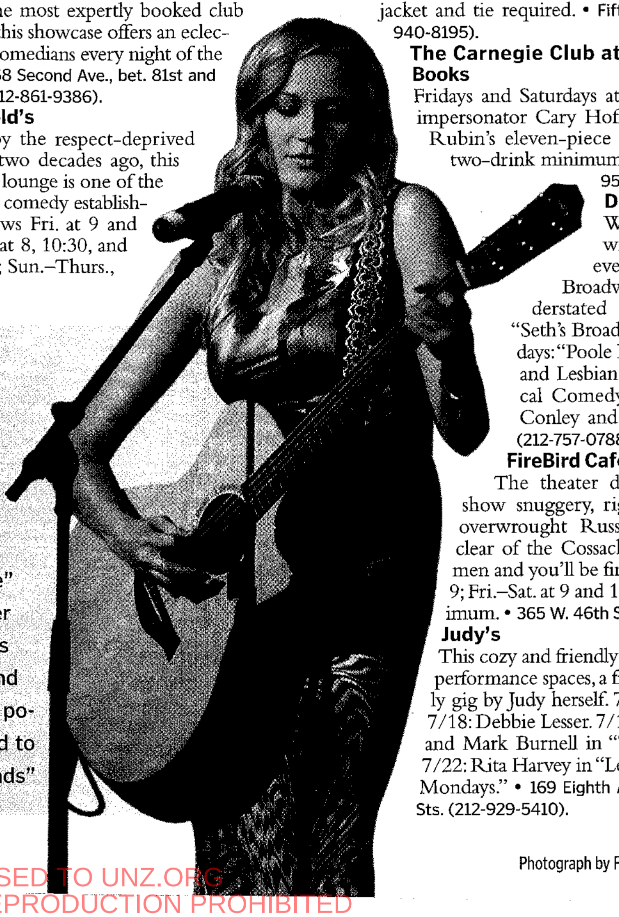
FireBird Café
The theater district's newest post show snuggery, right next door to a overwrought Russian restaurant—stee clear of the Cossack-dagger-toting doo men and you'll be fine. Sets Wed.–Thurs. 9; Fri.–Sat. at 9 and 11. $30 cover; $15 mir imum. • 365 W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features tw performance spaces, a fine menu, and a week ly gig by Judy herself. 7/16: "Leer Mondays 7/18: Debbie Lesser. 7/19–7/20: Anne Pring and Mark Burnell in "Tales of Our Travels 7/22: Rita Harvey in "Letting Go." 7/23: "Le Mondays." • 169 Eighth Ave., bet. 18th and 19 Sts. (212-929-5410).

Performance

Jewel Setting

The good news: **Jewel** (pictured) is performing a free concert in Central Park on July 19. The bad news: The rest of the evening is full of off-putting synergy. The shampoo company Pantene is sponsoring the event, and the five finalists from its "Pro-Voice" competition will perform, as will Jewel's cookie-cutter teen-pop labelmate Willa Ford. Worse news: Tickets are required, and ticketing locations can only be found at www.pro-voice.com. Still, fans of the best-selling poetess and multi-platinum folkie are sure to be thrilled to hear songs like "Who Will Save Your Soul" and "Hands" under the stars. (See "Concerts.")



Photograph by Frank Micelotta/Image Dire

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Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

New York Philharmonic
Annual "Concert in the Parks" series continues with Strauss's *Die Fledermaus* Overture, Weill's *The Seven Deadly Sins* (in English), and Ravel's *Rapsodie Espagnole* nd *Daphnis et Chloé*, Suite No. 2, featuring soprano Audra McDonald. 7/16, the Great Lawn at Central Park; 7/18, Prospect Park, Brooklyn; 7/20, Miller Field, Gateway National Recreation Area, Staten Isand. Concerts start at 8. Fireworks follow. Call for rain dates and directions. • Various parks (212-875-5709); free.

Bargemusic
Chamber-music series features Beethoven violin sonatas, 7/19–7/20 at 7:30; violin sonatas and a piano uartet, 7/21 at 7:30, 7/22 at 4. • Fulton Ferry Landing, ext to Brooklyn Bridge (718-624-2083); $27.

BMI/New York Jazz Orchestra
ixteen-piece modern-jazz ensemble premieres new works from the BMI Jazz Composers Workshop. /19 at 8. • Merkin Concert Hall, 129 W. 67th St. (914-67-2175); free.

A Glass Celebration"
incoln Center Festival 2001 presents a three-part sees of works by Philip Glass starting with *Music in Twelve Parts.* First performed in 1974, the three-hour set is a survey of ten years' worth of spare scores. Glass and the Philip Glass Ensemble perform the piece. 7/21 at 4. • Avery Fisher Hall, Lincoln Center (212-721-6500); $45.

Bronx Arts Ensemble
Presents Mozart's Serenade in E Flat Major for Winds, arias from *Così fan tutte* and *La Clemenza di Tito* featuring soprano Evangelina Colón, and Gounod's *Petite Symphonie* for Winds. 7/22 at 2 at Van Cortlandt Park; 7/22 at 4 at Keating Hall, Fordham University. • Van Cortlandt Park and Keating Hall, Fordham University, the Bronx (718-601-7399); free.

Opera

Washington Square Music Festival
Presents a salute to the Amato Opera, the 53-year-old New York City company, featuring arias from Puccini's *Madama Butterfly*, *Tosca*, and *La Bohème* and Verdi's *La Traviata*, *Rigoletto*, and *Il Trovatore*. 7/17 at 8. Call for rain-site details. • Washington Square Park, near LaGuardia Pl. and W. 4th St. (212-625-7123); free.

New York Grand Opera Company
Vincent La Selva and company are *this close* to completing their eight-year quest to perform all 28 Verdi operas. Coming in at No. 27 this week is Verdi's *Otello*, fully staged. 7/18 at 7:30. (Rain date is July 23.) • Central Park Summerstage (212-245-8837); free.

"Bel Canto at Caramoor"
Another Verdi *Otello* features Frank Porretta (who exchanged a career as a rock musician for the opera world) in the title role and Indra Thomas as Desdemona. 7/21 at 8. • Caramoor International Music Festival, Venetian Theater, Katonah, N.Y. (914-232-1252); $32.50–$85.

Dance

"Midsummer Night Swing"
On the bandstand this week: 7/17: Grupo Caribe and Salsa Celtica. 7/18: "Jumpin' Johnny" Sansone with members of the Uptown Horns; Chris Gaffney and Bill Kirchen with Too Much Fun. 7/19: George Gee and His Make-Believe Ballroom Orchestra with Anne Hampton Callaway and Claude "Fiddler" Williams (Support Swing! benefit). 7/20: Richard Augustin with Emeline Michel and Marcé et Tumpak. 7/21: Gafieira Dance Brasil with Paulo Moura and Cliff Korman. Lessons at 6:30, dancing starts at 8. • The Josie Robertson Plaza, Lincoln Center (212-875-5766); $12.

Pilobolus Dance Theatre
Three New York premieres: Robby Barnett and Jonathan Wolken's full-company exploration of prayer, *Davenen*, with music by the Klezmatics' Frank London; Alison Chase's *Monkey and the White Bone Demon*, based on a story from a sixteenth-century novel, historically chanted at Buddhist festivals; and Michael Tracy's duet, *Symbiosis*. 7/16–7/28, times vary. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $38.

"Dances for Wave Hill"
Annual outdoor dance series presents Monica Bill Barnes, Kinding Sindaw, and Zvi Gotheiner & Dancers in three site-specific works. Sindaw is a princess from the Maranao tribe in the Philippines and bases her piece on a Maranao wedding ceremony. 7/18 at 6:30, 7/22 at 5, 7/25 at 6:30. (Rain date is 7/29 at 5.) • Wave Hill, W. 249th St. and Independence Ave., the Bronx (718-549-3200); $4.

La Scala Ballet
From the legendary opera house in Milan, this is only the company's second Gotham appearance ever. Two programs include the U.S. premiere of Luciano Cannito's *Amarcord*, based on Fellini's autobiographical film, Petit's classic *Carmen*, and the U.S. premiere of a new *Giselle*, by prima ballerina Sylvie Guillem, who dances the principal role. 7/18–7/22; times vary. Call for program details. • New York State Theater, Lincoln Center (212-721-6500); $20–$75.

Trisha Brown Dance Company
Lincoln Center Festival 2001 presents the New York premiere of *El Trilogy*, a collaboration with jazz trumpeter-composer Dave Douglas and his ensemble. 7/18–7/20 at 8; 7/21 at 2 and 8. • LaGuardia Concert Hall, W. 65th St. at Tenth Ave. (212-721-6500); $40.

Atrévete Flamenco Dance Theater of New York
New classically trained flamenco company makes its debut. 7/19 at 8 (opening-night gala); 7/20–7/21 at 8; 7/21 at 2. • The Theatre of the Riverside Church, Riverside Drive and W. 120th St. (212-870-6784); $25 (gala: $25–$50).

Opening

Spanish Stepper

Cris Herrera used to dream about ballet. Then, in 1998, he auditioned for the Franco Zeffirelli production of *Carmen* at the Metropolitan Opera, and as his focus shifted, the dreams stopped. Zeffirelli "hand-picks all his gypsies," says Herrera, whose company Atrévete (Spanish for "dare to") debuts this week at the Theatre of the Riverside Church. "He liked my character and my look, but when he found out I was a ballet dancer, I got cut." At his wife's urging, Herrera started studying flamenco, and a couple of months later Zeffirelli cast him in *La Traviata.* These days, he's forgoing opera gigs and Broadway auditions to focus his energy on Atrévete, which he formed last year with Gregory De Silva and Jenny Lyn Bascos, two other dancers from that production of *La Traviata.* Their brand of flamenco has a deeply American flair, adding elements of ballet, modern dance, jazz, and theater and combining precision choreography with improvisation. The pieces in these concerts, based on Spanish *sevillanas* (folk dances) and tangos, feature seven dancers, nine musicians, six Gregorian chanters, a boy soprano, and a rapper. When Herrera talks about the new company, his hands and arms move in long, sweeping motions, as they do when he's onstage, and to illustrate a point, he claps out the complicated flamenco rhythms he's worked so hard to master. He says that in this dance, he found his passion: "After I started performing flamenco, I started dreaming again." (See "Dance.") A.Z.

tograph by Ann Marie Prevoft.

cue

TheMix

Edited by Boris Kachka

Radio Highlights

"Studio 360"
Host Kurt Andersen talks to MOMA design curator Paola Antonelli about sneakers and draws Teller (the silent half of Penn and Teller) out of his shell to discuss magical secrets. • 7/21 at 10 A.M. and 7 P.M. WNYC, 93.9 FM.

Salzburg Festival Radio Broadcasts
The latest in a weekly broadcast of performances at the famous festival includes the work of Wolfgang Rihm and Bruckner, performed by the Berlin Philharmonic. • 7/21 at 8 P.M. WNYC, 93.9 FM.

"The Next Big Thing"
Portuguese fado singer Christina Branco performs live for listeners of Dean Olsher's variety radio show, and Philip Lopate talks about the old Brooklyn neighborhood where he grew up. Then there's Grey Wallach, who discusses his newly released film, *Fuck the Disabled*. • 7/22 at 11 A.M. and 6 P.M. WNYC, 820 AM.

"Bookworm": Louise Erdrich
The acclaimed author of *The Last Report on the Miracles at Little No Horse* talks about her book with "Bookworm" host Michael Silverblatt. • 7/22 at 4:30 P.M. WNYC, 820 AM.

Jimmy Breslin
The famous veteran journalist and author, most recently, of the novel *I Don't Want to Go to Jail,* talks about his life and work on "The Lewis Burke Frumkes Show." • 7/22 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"ITV Content E-mergency"
At a daylong conference, academics and industry professionals talk about the impact of interactive television on the content of TV, with a focus on the utter confusion of the media and public in the face of new technologies. • 7/17, 8 A.M. to 6 P.M. Alfred Lerner Hall, Columbia University, Broadway at 115th St. (212-854-1796); $100.

"Architecture: A Virtual Place"
Multimedia artist Vito Acconci and experimental architect Hani Rashid have a conversation about the new definitions and boundaries of architecture. • 7/17 at 7 P.M. Peter B. Lewis Theater at the Guggenheim, 107 Fifth Ave., at 89th St. (212-423-3587); $10.

"Apples From the Desert: Israel Through Literature"
Israeli critic and author Gadi Taub leads a seminar o contemporary Israeli literature, with no Hebrew required and texts available during the talk. • 7/18 at 7:3 P.M. Makor, 35 W. 67th St. (212-601-1000); $8.

"Italian Drawings: A Curator's Perspective"
Dian De Grazi, the chief curator at the Clevelan Museum of Art, gives her take on drawings fro Italy. • 7/20 at 6:30 P.M. The Morgan Library, 29 E. 36th S (212-685-0008); $10.

The Written Word

New British Writers
Authors from *IC3: The Penguin Book of New Black Wri ing From Britain*—including Courttia Newland, Kadij Sesay, Leone Ross, and Dorothea Smartt—give a read ing and discuss their work, with Linda Duggins mod erating. • 7/17 at 6 P.M. Central Brooklyn Public Librar Grand Army Plaza, Brooklyn (718-230-2100); free.

"The Undiscovered Chekhov"
Peter Constantine, who recently translated previousl unknown Chekhov stories, is joined by Betsy vo Furstenberg as he reads two stories translated specifi cally for this event. • 7/17 at 6:30 P.M. New York Public L brary, St. Agnes Branch, 444 Amsterdam Ave., at 81st S (212-877-4380); free.

Carol Muske-Dukes
The poet and novelist reads from her new novel, *Li After Death*. • 7/17 at 7 P.M. KGB, 85 E. 4th St. (212-50 3360); free.

Stefan Fatsis
The *Wall Street Journal*'s Stefan Fatsis discus es his book, *Word Freak*, a story about the i ner sanctum of Scrabble fanaticism. • 7/17 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82 St. (212-362-8835); free.

James Sallis and John Grant
At the KGB's series of contemporary scien fiction, sci-fi writer Sallis, author of *Tim Hammers* and the biography *Chester Himes: Life,* reads with Grant, author of sci-fi nov like *The World*. • 7/18 at 7 P.M. KGB, 85 E. 4th (212-505-3360); free.

Hampton Sides
The author of the popular history to *Ghost Soldiers: The Forgotten Epic Story of Wo War II's Most Dramatic Mission* reads from a discusses his work. • 7/18 at 7:30 P.M. Barnes Noble, 2289 Broadway, at 82nd St. (212-36 8835); free.

Tom Spanbauer
The author reads from his new novel, *In City of Shy Hunters,* at two locales this wee • 7/18 at 7:30 P.M. Barnes & Noble, 675 Sixth Av at 22nd St. (212-727-1227); free. 7/19 at 8 P Dixon Place, 309 E. 26th St. (212-532-1546); fr

Elissa Schappell and A. M. Homes
Schappell, the author of *Use Me,* joins a claimed author A. M. Homes, whose most cent work is *Music for Torching,* for a pa reading and discussion. • 7/19 at 7:30 Barnes & Noble, 4 Astor Pl. (212-420-1322); fr

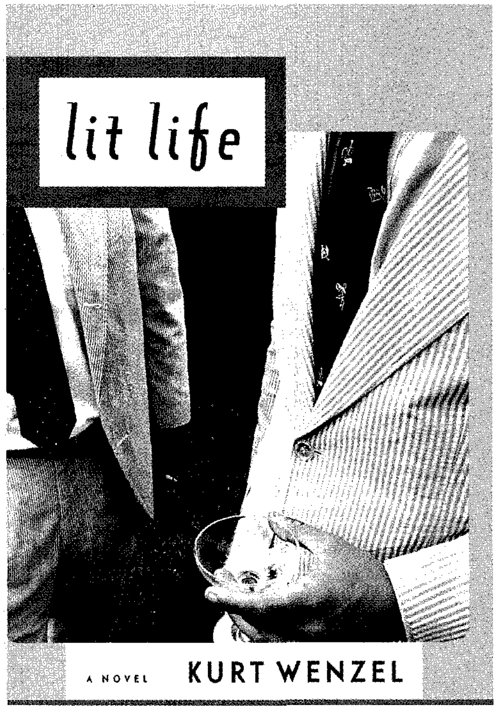
Andrew Solomon
The author discusses *The Noonday Dem* his work on depression, and signs copies. • 7/19 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (2 727-1227); free.

Russell Andrews
The author of thrillers reads from his latest, *Icarus,* a signs copies. • 7/19 at 7:30 P.M. Barnes & Noble, 2289 Bro way, at 82nd St. (212-362-8835); free.

In Print

The Outside Scoop

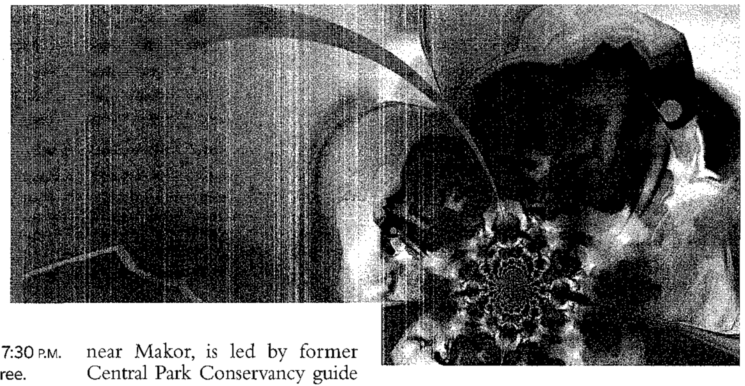
"I used to think literature was kind of a drag," says **Kurt Wenzel**. "But Norman Mailer opened my eyes to things." Wenzel's early taste for the writing of pugnacious egotists helps explain the subject matter of his first novel, *Lit Life* (Random House, $24.95)—in which Kyle Clayton, a writer's-blocked Bret Easton Ellis type with shades of Mailer, teams up with Richard Whitehurst, a critically praised Sag Harbor author toiling in semi-obscurity. Whitehurst's arch-nemesis is a wildly popular Tom Clancy–ish sellout who gets a movie deal for every best-selling book. The resulting feuds and brawls are anachronistically masculine. "It's a very male universe," admits Wenzel, who was an aspiring pro baseball player in college before an injury forced him to explore other interests. "I think that's what attracted me to Mailer," he says. "I didn't know writing could be a virile activity." Though Wenzel's novel is billed as a roman à clef, don't look for juicy, unreported gossip. "I don't think someone who was actually in publishing could write this," says Wenzel. "This is a version of publishing that I don't think really exists." Wenzel has, however, had numerous run-ins with Hollywood via several never-developed screenplays—an experience that actually made nice fodder for his misanthropic account of the vicious, often mercenary publishing circles of Manhattan and the Hamptons. "I think some of my bitterness toward Hollywood came out," he says. "I was more angry about Hollywood than about the New York publishing world." Not that publishing was easy; *Lit Life* was finally taken on by an agent Wenzel's wife met at Marion's, where she tends bar. "We had other friends in publishing," he says, "but it just kind of sat on their slush piles." B.K.



Benefit

Playing Favorites

Those without the means to hire a world-famous curator to build their collection would do well to attend Sotheby's **A Few of My Favorite Things** on July 17. Thirty guest curators—from artists and designers to ad executives—were asked to select five artworks apiece for sale at the annual auction (like Claire Corey's *5b1a,* pictured, selected by art writer David Hunt). Proceeds from the $100 cocktails-and-hors d'oeuvres event go to Free Arts, a nonprofit that helps disadvantaged and abused children through education in painting, dance, drama, writing, music, and many other art forms. Depending on the ferocity of the bidding, you may be able to get some of these designers' choices for less than it costs to wear their clothes. (See "Benefits" for details.)



Literature Is for Wimps"
1embers of the above collective, all doctor-l candidates at CUNY, offer poetry and per-ormance at the Cobble Hill hot spot. They iclude Peter Khost, Rhona Cohen, Frank Gaughan, Bob Lazaroff, and Liz Vogel. • 7/19 at 7:30 P.M. lalcyon, 227 Smith St., Brooklyn (718-260-WAXY); free.

lenry Alford and Sandra Tsing Loh
)n Thursday, Alford reads from and signs copies of is new book, *Out There: One Man's Search to Find the unniest Person on the Internet,* at Barnes & Noble in rooklyn. The following Tuesday he's at Housing Vorks with Loh, an NPR commentator, who samples om her new novel, *A Year in Van Nuys.* • 7/19 at 7:30 M. Barnes & Noble, 267 Seventh Ave., Brooklyn (718-832-066); free. 7/24 at 7 P.M. Housing Works, 126 Crosby St. 12-334-3324); free.

hilip Gourevitch and Rebecca Goldstein
ourevitch, the journalist and author of *A Cold Case,* 1d Goldstein, the novelist and author of *Properties of ight,* read from their new works. • 7/22 at 7 P.M. KGB, 5 E. 4th St. (212-505-3360); free.

eff Shaara
he author of *Rise to Rebellion: A Novel of the American evolution* reads from, discusses, and signs copies of his ew work. • 7/23 at 7 P.M. Barnes & Noble, 1972 Broadway, 66th St. (212-595-6859); free.

im Lambright
he first-time author reads from *The Justus Girlz,* her ystery about a group of blue-collar African-Ameri-n women. • 7/23 at 7:30 P.M. Barnes & Noble, 2289 oadway, at 82nd St. (212-362-8835); free.

pecial Events

urs

entral Park Historical Walk and Lounge Night
twilight tour of the park, focusing on the south end near Makor, is led by former Central Park Conservancy guide Risa Schulman, before ending with a cool night of lounging at the center. • 7/18 at 6:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $5.

Brooklyn's Atlantic Avenue
A tour of one of the city's most ethnically diverse commercial strips, led by Brooklyn Heritage president Robert Furman, covers its history, variety, and current gentrification—stopping at the odd bakery, ethnic shop, and antique dealer along the way. • 7/22, 1 to 4 P.M. Call 212-415-5500 for reservations and meeting place; $30.

Jewish Museums
A visit to the Chaim Gross Studio Museum, with a discussion of the eponymous late artist's work by collections curator April Paul, is followed by a jaunt to the Yeshiva University Museum to view exhibitions like "Moritz Daniel Oppenheim: Jewish Identity in Nineteenth-Century Art." • 7/22, 1 to 4 P.M. Call 212-415-5500 for reservations and meeting place; $25.

"Mayhem Meander"
A macabre city walk takes in hotels where mobsters were killed, the apartment house where Gig Young shot himself and his wife, and the apartment above Carnegie Deli where three people were more recently murdered. • 7/22 at 6:30 P.M. Meet at the southwest corner of Seventh Ave. and 58th St. (212-265-2663); $5.

Benefits

"A Few of My Favorite Things"
Free Arts, a nonprofit helping abused and troubled children through various arts programs, benefits from this Sotheby's auction of art chosen by famous New York artists, collectors, gallerists, photographers, and designers. • 7/17 at 7 P.M. Sotheby's, 1334 York Ave., at 72nd St. (212-974-9092); $100.

Friends of the High Line Summer Party
An auction of Chelsea-area artwork benefits a non-profit consortium of residents, artists, and business owners dedicated to preserving and eventually using the mile-and-a-half-long elevated railway that runs through Chelsea's new gallery district. • 7/18, 6:30 to 9 P.M. Mary Boone Gallery, 541 W. 24th St. (212-279-1623); $175–$2,000, $250 at the door.

Greenfingers
A premiere of the film about a real gardening program in an unusual English prison benefits the Horticultural Society of New York (which runs a similar program at Rikers) and the Central Park Conservancy. • 7/18 at 8:15 P.M. Sony Lincoln Square, Broadway at 68th St. (212-757-0915, ext. 201); $50.

Exhibits

"Muppets Forever! The Legacy of Jim Henson"
All of Henson's creations—*Sesame Street,* his adaptations of fairy tales and myths, and, of course, his Muppets—are included in this wide-ranging TV exhibit, along with behind-the-scenes documentaries. • Through 9/16. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

DeVito/Verdi Retrospective
The city's most creative and controversial ad agency celebrates ten years in business with a retrospective featuring more than 50 of its groundbreaking advertisements. • Through the summer. The One Club Gallery, 32 E. 21st St. (212-979-1900); free.

Events

Body Smarts Challenge
Both body and smarts are challenged, with free treats going to everyone but the winner, who gets one special prize—dinner with *Survivor* survivor Colby, who attends the events. • 7/18 at noon. Bryant Park Fountain Area, Sixth Ave. at 41st St.; free.

"Living on the Edge"
Socrates Sculpture Park in Long Island City is the setting of the Museum of the Moving Image's outdoor festival, which each Wednesday presents music, food, and a movie about one ethnicity. This week, Greek food and music precede a screening of *Pericles in America,* which was filmed in Greece and Astoria. • 7/18, music begins at 7:30 P.M., screening at sunset. Socrates Sculpture Park, Broadway at Vernon Blvd., Long Island City (718-956-1819); free.

Sports

Panasonic ShockWave Core Tour
This mini X-Games will spend three days at the South Street Seaport in one of only two East Coast stops (the second is at Jones Beach August 24). Featuring the first-ever nationally sanctioned competition for Razor scooter tricks, the event allows local amateur skateboarders, scooter riders, and inline skaters to compete with professionals on a massive wooden street course and in a ramp-jumping contest for height. Amateurs and pros compete separately on the BMX course made of 80 tons of dirt brought in and sculpted for the tour. Funkmaster Flex and others provide the entertainment. • Open practice 7/20, 2 to 6 P.M.; competition 7/21, 9 A.M. to 7 P.M., 7/22, 11 A.M. to 7 P.M. South Street Seaport (212-465-2562); registration $35 for amateurs in all events, $35 for pros in skateboarding, inline, and scooter, $100 for pros in BMX; attendance free.

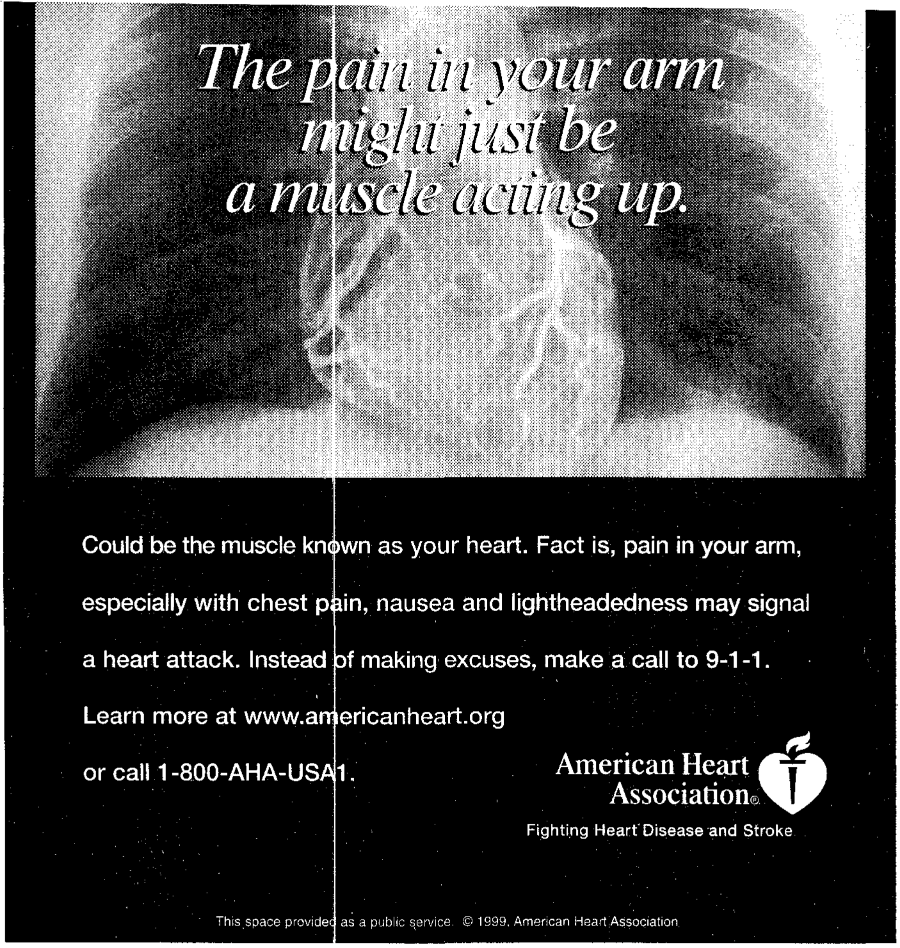
Sixth Annual Run to Home Plate
As a kid, did you ever squirm in your seat at Shea,

ame Week

HOME AWAY

	Mon: 7/16	Tue: 7/17	Wed: 7/18	Thu: 7/19	Fri: 7/20	Sat: 7/21	Sun: 7/22
TS	TOR FSNY 7:10 P.M.	TOR FSNY 7:10 P.M.	FLA FSNY 7:10 P.M.	FLA FSNY 12:10 P.M.	PHI WPIX 7:05 P.M.	PHI WPIX 7:05 P.M.	PHI WPIX 1:35 P.M.
NKEES	PHI MSG 7:05 P.M.	PHI MSG 7:05 P.M.	DET MSG 7:05 P.M.	DET MSG 7:05 P.M.	TOR FOX 7:05 P.M.	TOR MSG 4:35 P.M.	TOR FOX 1:05 P.M.
ERTY			DET NO TV 11:30 A.M.	CLE METRO 7:00 P.M.			MIA ESPN 2 2:00 P.M.
WER							ATL MSG 7:00 P.M.
TROSTARS			COL METRO 7:30 P.M.			DC ESPN 4:00 P.M.	
LONES	HV NO TV 7:11 P.M.	HV NO TV 7:00 P.M.	LOW NO TV 7:00 P.M.	LOW NO TV 7:00 P.M.	AUB NO TV 7:00 P.M.	AUB CH 29 6:00 P.M.	AUB NO TV 5:00 P.M.

tograph by Claire Corey.



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Solutions to last week's puzzles

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wishing you could run around that big, green field? The New York Road Runners Club gives you that chance in its innovative 5K fun run, starting in the Shea Stadium parking lot, continuing with a lap around the Unisphere in Flushing Meadow Park, and concluding with a jaunt along left field. Kids 2–14 participate in shorter runs. All participants can purchase discounted Mets tickets for the July 28 game versus Philadelphia. • 7/21 at 10 A.M., kids races 8:45 A.M. (212-860-4455) preregistration, NYRRC office, 9 E. 89th St., $12 members, $17 non-members; race-day registration 8–9:3 A.M., $15 members, $22 non-members; kids registration, 8 to 8:30 A.M., $4 members, $6 non-members Mets tickets $8.

Solomon's Minds

As illnesses go, depression is the ult mate hybrid—not merely psychologic or physical or social or cultural but of these at once. That was why, after h overcame his own bout, writer **Andre Solomon** chose not to churn out yet a other tired memoir. Instead, his *Th Noonday Demon: An Atlas of Depre sion* is also a hybrid—partly a first-pe son account but also a primer on trac tional and alternative treatments, a p litical and scientific study, and cross-cultural collection of depressi war stories from Cambodia's killi fields to the mental hospitals of Dak Though Solomon is engaging and hig ly readable, his notes and bibliograp are as long as some entire books demonstrating that Solomon (picture photographed by Chuck Close) listen to far more than just Prozac. Solom talks about his work July 19 at Barnes Noble Chelsea. (See "The Writt Word" for details.)

Photograph by Chuck Cl

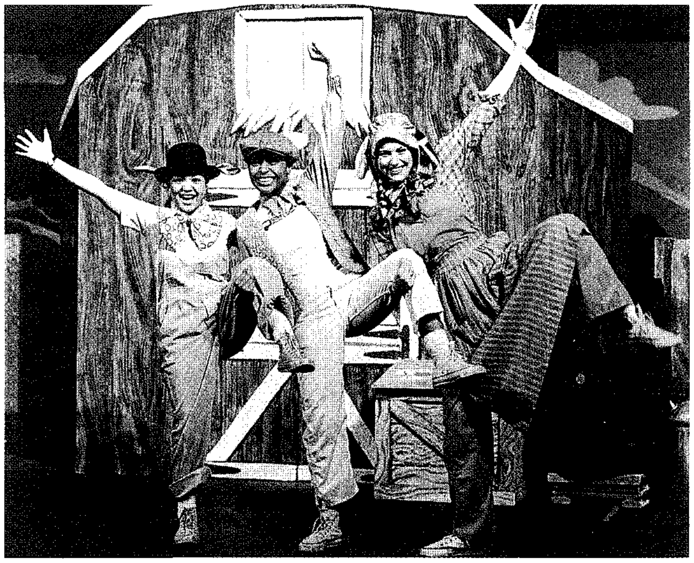
Kids

Edited by Susan Avery

[illegible]

Chicken Run

Take some country-and-Western music and combine it with a themed *told-ya-so* fairy tale, and you get Theatre IV's stage adaptation of The Little Red Hen. The industrious heroine finds no assistance from her furry friends as she plants wheat, grinds flour, and bakes bread. But when a crisis strikes the farm, the howling masses turn to her for help. Does she reward her barnmates' laziness? Find out on July 21 at Lehman Concert Hall. (See "Children's Events.")



hildren's Events

he Little Red Hen

ehman's "Family Fun" series continues ith a presentation of *The Little Red Hen,* a iusical adaptation of the childhood faorite. Theatre IV retells this fable as a footomping country-and-Western musical. ree parking available or take the No. 4 or train to Bedford Park. • 7/21 at 2 P.M.; hman College campus, Lehman Concert Hall, 0 Bedford Park Blvd., the Bronx (718-960-33); $5.

amily Films at MoMA

hursday afternoons this summer are deoted to live-action and animated short films, engagg activities, and suggestions for follow-up activities ithin the galleries of the Museum of Modern Art. n 7/19, the theme is "Music and Movement." Four ograms include: *Composition in Blue* (four-minute ploration of shape, color, movement, and sound rough the use of paper cutouts and wooden blocks ioreographed to music); *The Concert* (twelve-minute itdoor piano concert); *Ear to the Ground* (fourinute story of downtown street percussionist); and *usical Max* (nine-minute animation of a musically clined hippo). Refreshments follow at Paley Park. • 19, 4 to 5 P.M.; Arts Consortium Auditorium, 1 E. 53rd St., t. Fifth and Madison Aves. (212-708-9805); free.

own Bear, Brown Bear

rizzlies, black bears, and polar bears in Manhattan? ie American Museum of Natural History debuts the gaging new IMAX film, *Bears.* National Wildlife deration footage follows these enterprising omnires and explores their legendary past and tenuous ure. • Through 9/28; Central Park West at 79th St. (212-9-5200); $15 adults, $11 students and seniors, $9 kids 12.

ooklyn's da Bomb

ie Brooklyn Children's Museum runs full-tilt this mmer with concerts and arts programs for area ls. 7/18: "Third World" at 7 P.M. On 7/19 at 11 M., be entertained by Mime X Two in a perforince of "TheatreMoves: Imagination in Motion." • oklyn Children's Museum, Brower Park, 145 Brooklyn e. (718-735-4400); free.

adison's Not-So-Square Park

ie newly renovated Madison Square Park is jamked with fun stuff to do this summer. On 7/24, 30 to 11:30 A.M., check out *Wide Awake Jake,* by Ta- Or, try out the story-telling hour for the younger ls at the same time. • 23rd St. and Madison Ave., rain loion: Toy Building, 200 Fifth Ave. (212-360-8170); free.

A Queens Wonderland

Start the surreal journey to a performance of *Alice in Wonderland* in Flushing Meadows Corona Park, as traditional sets are replaced with green lawns, flowers, shrubbery, and trees. Follow Alice as she encounters en route the Mad Hatter, White Rabbit, and the rest of Lewis Carroll's highfalutin cast. The adventure concludes at the Queens Museum of Art, where another journey begins as the audience is invited to explore the exhibits. • 7/21 at 3 P.M. Museum's main entrance at the park; rain location is inside the museum (718-592-9700); free.

Stop, Drop, and Roll

New York City's Bravest demonstrate fire-safety techniques at the Intrepid Sea Air Space Museum. Witness firefighter high-angle rescue demos and participate in an escape from a simulated home fire. Learn about the "jaws of life" and CPR, then compete for a smoke detector in a bunker-gear suiting-up race. • 7/21–7/22, 1 to 4 P.M.; Pier 86, W. 46th St. and Twelfth Ave. (212-957-7055); free.

Beat It

Want to teach the kids a lesson in how hard life can be? Then bring 'em to Staten Island's Historic Richmondtown for a demonstration on how their ancestors kept clean. Demos include laundering and soapmaking, and volunteers can try their hand at beating a rug, sweeping the porch, washing up with a pitcher and bowl, and scrubbing on a washboard. • 7/18–7/21, 10 A.M. to 5 P.M.; 7/22, 1 to 5 P.M.; Staten Island Historical Society, 441 Clarke Ave. (718-351-1611); $4 adults, $2.50 students and seniors, free to kids 6 and younger.

Intelligent Life Forms Here

Blast off for a trip to see a few alien friends as they invade the New York Hall of Science. In its new exhibit, "Aliens: Worlds of Possibilities," young astronomers ponder the notion of life on Earth and beyond through a variety of space-related interactive activities. • Through 9/2; Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005); www.nyhallsci.org; $7.50, $5 for kids and seniors.

Eloise Takes Manhattan

Take a jaunt around the city and follow the tracks of 6-year-old Eloise, the precocious, albeit fictional, resident of the Plaza hotel. A VIP pass, for $12.99, is available at eleven locations (see bullet) and entitles the holder to eleven free Eloise items. • Plaza hotel, Fifth Ave. at Central Park So.; Serendipity, 225 E. 60th St.; FAO Schwarz, 767 Fifth Ave.; Botanical Garden, 200th St. and Kazimiroff Blvd., the Bronx; E.A.T. Gifts, 1062 Madison Ave.; Performing Arts Shop, Lincoln Center, lower level, 136 W. 65th St.; the Ballet Company, 1887 Broadway; Books of Wonder, 16 W. 18th St.; Kidding Around, 60 W. 15th St.; Calypso Enfents & Bebe, 426 Broome St.; and Rescue Beauty Lounge, 8 Centre Market Pl. (Free Madam Alexander ballet doll with Eloise manicure or pedicure. No VIP pass required.) Call 212-989-3360 for more information.

Catch the Buzz

If you weren't part of the early adopters who saw the Village production of *Maya the Bee,* then now's your chance. As puppet shows go, this ain't no Punch and Judy. Intricately detailed rod puppets, combined with a wonderful story about leaving the nest, and blues/swing music that keeps the grown-up interested make for a great Saturday afternoon. (If you want your youngsters to get a taste for jazz, buy the CD after the show for $15.) • Saturdays at 2 P.M.; 45 Bleecker Street Theater, 45 Bleecker St. (212-529-4530); $15 adults, $7 kids.

Montague Bloods vs. Capulet Crips

This futuristic version of *Romeo and Juliet* takes place in a crumbling city where the hatred between two families threatens to take down society. Presented by Theatreworks/USA, in its attempt to capture a teenage audience. • Through 7/18; Lucille Lortel Theatre, 121 Christopher St. (212-627-7373); www.theatreworksusa.org; free.

There's No Place Like Long Island

On your trip out east, stop off at the Suffolk County Vanderbilt Museum in Centerport for the family production of *Dorothy in the Land of Oz.* In this audience-participation version, kids are invited to travel along with Dorothy, Scarecrow, Tin Man, and Cowardly Lion to that magical land. A production of the Arena Players Repertory Company. • Fridays and Saturdays through July and August at 1 P.M.; 180 Little Neck Rd. (631-854-5511); $8.

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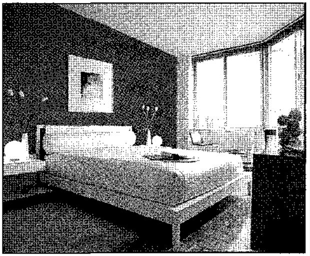

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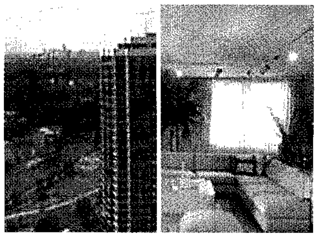
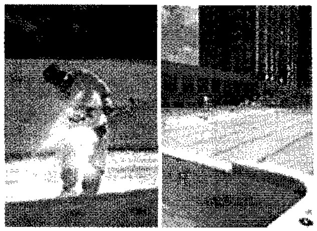


Where the City Meets the Country…



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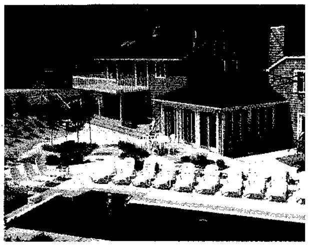

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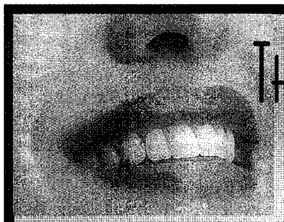

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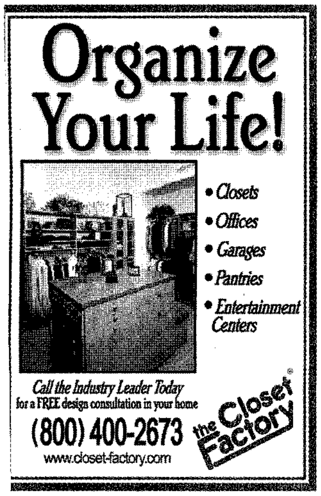

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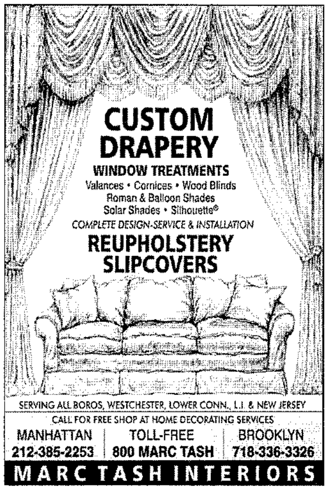

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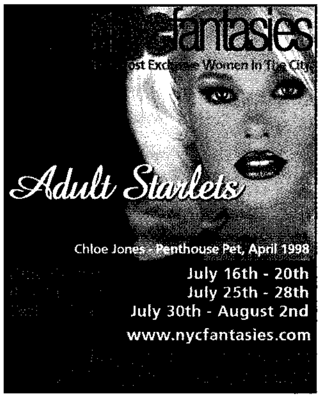
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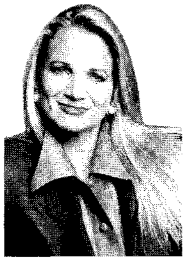

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Strictly Personals is a weekly feature. **Cost is $32.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Good-Looking, 38—Real nice guy; lives San Francisco, visits NY. Ivy League(s), sense of humor, loves outdoors, sports, movies, books, Grateful Dead. Note/photo/phone. 8342 ✉

Dynamic, Smart, Attractive—Athletic, divorced Jewish male, 54, seeks stunning, slim, smart Jewish woman who knows how to communicate and trust - and knows how to enjoy life with a special man. Photo requested. 8326 ✉

Pretty Irish-Catholic Nurse—39, seeks Irish-Catholic male with good sense of humor, interested in friendship leading to commitment. 8352 ✉☎

Portfolio Manager—Mid-forties, 6'4", slim, divorced gentleman. Lives Westchester, works Midtown. Interests include music (especially British rock), travel, spending an afternoon at nearby beach, and quiet evenings at home with my dog, reading or watching a movie. Not particularly interested in spectator sports. I am fun-loving, with a sense of humor. I am warm and sensitive and seeking same. You should be approximately 30 to 40 years old, enjoy life and be reasonably fit, as am I. Looking for enjoyable companionship and am open to wherever it may lead. Please send note, phone, photo - will gladly exchange. 8334 ✉

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10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
13 8:00 Bowli 9:00
17
18 Laser Tag and Video Games
19 Tarot Card Workshop 7:30 pm Poker Night 8:30 pm
20 Ski 6:30
THE TALE OF THE ALLERGIST'S WIFE

ot-Your-Typical Physician—50, called andsome, outdoorsy, liberal, involved; ould like to love again, family(?). eeking beautiful, sensitive woman, 0-early 40s. Note/photo. 8323 ✉

sian Lady Wanted—For summer omance. Artistic, romantic 46-year-old an, tall, slim, with healthy lifestyle, seeks ery special lady who loves being adored. ust enjoy travel, classical music, good onversation. jmarklev@aol.com 8333✉

ilver Fox—Gay, 5'8", very young 60, im, attractive in many ways, semi-retired rofessional, very loyal, sensitive, loving, ell-traveled, nonsmoker, and has a zest r life. Needs man for keeps. Recent hoto/note/phone. 8345 ✉

Wanted: Superior Mensch, 65 Plus—By smart, petite, rich widow. 8349 ✉☎

Standout Smile—That lights up a room. Drop-dead cute with great legs and a wonderfully skewed sense of humor. Trim, quietly passionate, accomplished, unasuming, easygoing, Jewish woman, 40. Colorful, warm, engaging combination of serious and playful, articulate and whimsical. Makes life fun. Eclectic interests: movies, theatre, concert going, kayaking, Art Nouveau, British satire. Delights in unexpected free time, serendipitous moments. Drawn to France, Italy. Seeks thoughtful, secure, Jewish man 36-49 with humor, intelligence, warmth. Emc18@columbia.edu 8353 ✉ ☎

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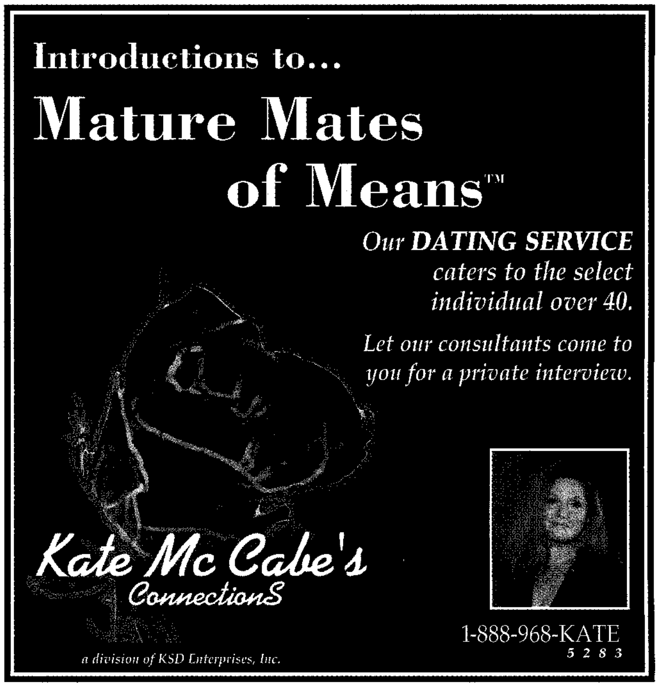

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Instant Family, Just Add Love!—Slender, attractive single mom, poet/professor, seeks cultivated, generous man, 50-60, for friendship, romance and whatever comes from these. NYC. 8291✉☎

Asian Admirer—Handsome Jewish MD, 6'1", 180 lbs, with interests in sports, politics and music, seeks Asian female, late 20s-40, American or foreign-born, who is nice, smart and attractive. A serious interest in music - as an avocation or profession - would be a big plus. Photo, please. 8319 ✉

European International Businessman—Living in NY and Europe, seeking a very good-looking, sophisticated, well-educated lady, 20-28, who likes world traveling, for a serious relationship only. 8318 ✉

Sparkle—Jazz-bent, Joy-scent, word babe, 40s, digs home, the arts and sincere, successful man, 30s-40s. Post pitch/pic: POB 231026, Ansonia Station, NYC 10023

Bedroom Eyes—47, long dark hair, sexy, long legs, accomplished businesswoman who loves to laugh and have fun - would love to become more spiritual with financially secure, sexy, romantic man who is deep, passionate, with great sense of humor. Photo, please. 8336 ✉

Elegant, Sweet, Very Attractive—Educated, gorgeously exotic, 5'6", Asian female with a warm loving heart, seeks tall, good-looking, successful professional white male, 37-47, nonsmoker, for friendship and meaningful relationship. Note/photo/phone. 8340 ✉ ☎

Wanted: A Regular Guy—I'm an attractive, athletic, smart, mid-50s female (prefers man a little younger). Any interest? 8306 ✉☎

Successful Single Male—36, intelligent, physically fit, athletic, good sense of humor. Seeks college-educated, bright, slim, easygoing white female. 8325 ✉☎

Classy Entrepreneurial Woman—Slim, attractive, blue-eyed blond, energetic, fun-loving, with a good sense of humor. Enjoys theater, sports, travel, dining out and entertaining friends and family at home. French origin (also fluent). I live and work in Manhattan/Southampton home. Seek a successful, sociable, physically fit, loving, commitment-minded man, 50-70, to share fun times, be best friends and lots more. Note/photo. 8302 ✉☎

Pretty, Irreverent—Lover of books, animals, and guys who are liberal, fun and south of 50. Beowulf21226@aol.com 8335 ✉☎

Widow (Jewish, Not Religious)—Affluent, East Side Manhattan, zest for life - enjoys New York, travel. Seeking accomplished, very intelligent, dignified, affluent widower, 70-75. 8321 ✉

Classic, Elegant Woman, 42—Slim, in fantastic shape. Poised and independent, radiates grace and confidence yet gentle and unassuming enough for this ad to be out of character. Successful professional. Compassionate giving heart, ready laugh, light-hearted humor. Favorites: jazz, broadway - on and off, Italy, France, weekend country getaways, art, meditation, making a difference. Seeks kind, fit, financially well-off, educated man, 40s-50s. re@latoile.com 8355 ✉ ☎

Adventurous Woman Wanted—Successful theater/film professional, good-looking, intelligent, slim, expert skier, 46, seeks truly pretty, intelligent, upbeat woman, 30-45. Note/photo. 8338 ✉☎

Pretty, Smart, Sensitive Greek Female—Therapist, 36, 5'7", spiritual - loves art, culture, life. Seeks single white male professional with passion and intelligence. 8322 ✉☎

Divorced Jewish Male—49, no children, would like to meet a pretty woman for a serious relationship. I'm nice-looking, financially secure, like to dine out, and desire someone to share my life with. Note/photo. 8301 ✉☎

NYMESSAGE

Wealthy Bachelor—Company president, tall, educated, good character, wishes to father a child/co-parent with single or divorced lady (via artificial insemination); will set up appropriate trust fund to assure financial security. Woman must be Caucasian, of verifiable good character, heterosexual, college grad, in good health - physically and mentally. Write with photo, background description and telephone number (no e-mail or address-only responses). All replies confidential. 8337✉

Divorced Jewish Female—South FL, ties to NY/NJ, 44, 5'2", eyes of blue, curvy brunette, seeks gent - nonsmoking, warm, social, successful, fun, communicator. luv4uNYMag@aol.com 8309✉☎

A Rare Alchemy—Intriguing, slender, smart and sexy, with killer legs, eye-catching good looks, easygoing spirit and a knack for living life to the fullest. People-person, yet comfortable with alone time - what more could you want? Passionate, sophisticated blond, 48. Thrives on humor, live music, art, biking, Paris, Napa Valley, fishing. Dabble at golf, a whiz at great massages. Seeks confident, fit, financially comfortable man. Love o music, dancing, travel - big bonus. Bleyedgal5@aol.com 8348 ✉☎

A Tough Act To Follow—Head-turner heartthrob with all the right values. Love by all and intimate with few. Needs a confident, successful man with strong arm and big heart. Must like lawyers, dogs an Manhattan. Please be brilliant, unencumbered, happy, and no more than 50 year of age. (Perfect?) Please be a nonsmoker intellectual and ready for anything. Photo helpful, great prose preferred. 8332✉☎

Jewish Widow—*60ish, slim, 5'4", ver attractive, educated, well-traveled, man interests, sense of humor. Wants to mee a real mensch to share the above.* 8347✉

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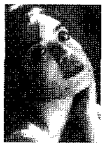

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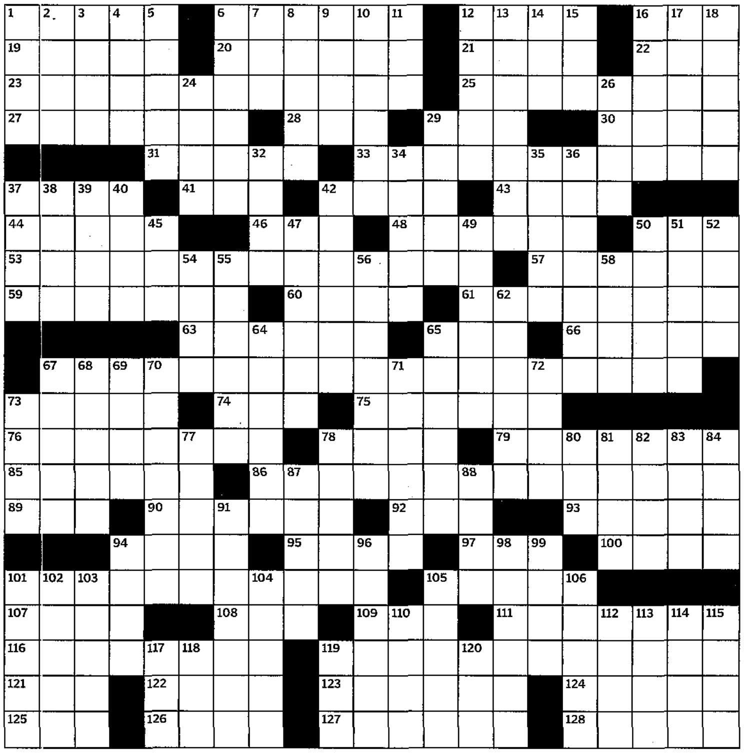


ACROSS

1 Kett and James
6 Actress Andress
12 Simba's residence
16 Cry of discovery
19 Blackboard need
20 Alterations expert
21 Verdi heroine
22 Norma of a Sally Field film
23 St. Petersburg's ascetic gallery?
25 Could-be burglars
27 Neighbor of Manitoba
28 Upper House: abbr.
29 Mouth piece
30 Count Basie's "—— Clock Jump"
31 Irritable
33 Exits a highway?
37 Round before the final
41 Stop on the I.R.T.
42 Entrepreneur Griffin
43 Watermelon discard
44 Shaped like an egg
46 Dauphin's père
48 In the telephone book
50 Bartender's "rocks"
53 A-rated army base?
57 Silkworm's hideaway
59 Antifreeze ingredient
60 Ornery
61 Uplifted
63 Landed estates
65 Restorative resort
66 Victorian oaths
67 What an inept President did?
73 —— nothing (speculator's choice)
74 Inspire wonder
75 Income from wealth
76 Cave in
78 Fedora feature
79 Tastefully opulent
85 Three-fifths of the world's people
86 Bull on a voyage?
89 Second word of the Preamble
90 Cardboard box
92 Ellis or Parris: abr.
93 King of talk shows
94 Portion out
95 Spanish aunts
97 Prof.'s degree, often
100 "I finished it!"
101 One British coin too many?
105 "The Highwayman" poet
107 Inland sea of Russia
108 Once across the pool
109 After the fashion of
111 Attain a goal
116 Canapé fishes
119 Forster's freebie?
121 Hook's go-with
122 Sacrament
123 Gibraltar, e.g.
124 Vote successfully
125 Psychedelic acid
126 Timberland tools
127 Biblical poems
128 "Great" dogs

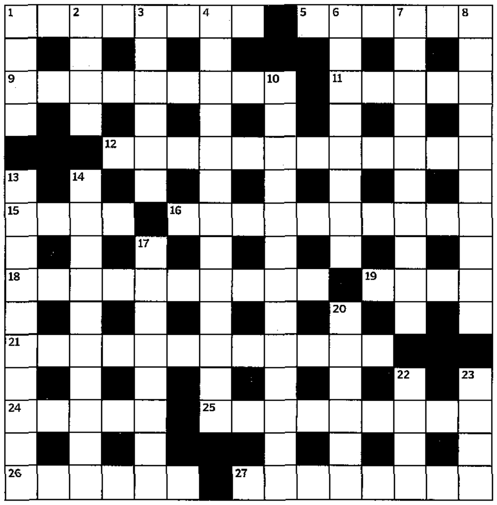
DOWN

1 Sound rebound
2 At that moment
3 Queen of Hearts' pastry
4 Mater's preceder
5 Kilt, essentially
6 Greatest effort
7 Santha Rama ——, Indian author
8 Mama's boy
9 1997 Peter Fonda role
10 Use a chaise
11 The law's is long
12 —— lazuli
13 Flight site
14 Yes, at the altar
15 Rarer than rare
16 Coliseum
17 Sultan's hangout
18 Famed fabler
24 Haberdashery stock
26 Byron's title
29 Some jeans
32 Chez Scarlett
34 Drip-dry fabric
35 Sibling's daughter
36 Phillips Academy town
37 Hide-a-bed furnishing
38 Satan's doing
39 Artist Chagall
40 "Wishing Will Make ——"
42 Skinflints
45 Ordinal-number suffix
47 Seep through
49 "—— it!" ("Hurry up!")
50 Tiny bits
51 Sorority members
52 Circles' lacks
54 Unconscious state
55 Camels of the Andes
56 Grazing place
58 Canary's confines
62 Jousting weapons
64 Most trendy
65 Rascals
67 Plod through puddles
68 J.R.'s mother, in "Dallas"
69 Vincent Lopez's theme
70 Hypnotic conditions
71 Consort of Isis
72 Toothpaste types
73 What Rum Tum Tugger was
77 Warm-up exams for coll.
78 Republic between Togo and Nigeria
80 It's a moray
81 Mosquito's kin
82 Mogul capital of India
83 Dweeb
84 "—— Little Tenderness" (Otis Redding song)
87 Make a tally
88 Rival of Ken-L-Ration
91 Well-filled
94 Canasta play
96 Changes with the times
98 Certain chain hotels
99 '20s–'30s art style
101 Tripod for 39-Down
102 Roentgenograms
103 Had concern for
104 Desert havens
105 Twangy
106 Recoiled in fear
110 Zhivago's love
112 "To Live and Die ——" (198
movie)
113 Adam's address
114 Versa's partner
115 Picnic call
117 Belfast rebel gp.
118 Slangy turndown
119 Nile viper
120 Scottish actor Alastair

The 'Guardian' Crossword Set by Araucaria

ACROSS

1 Girl having a nibble, we hear, in the store. (8)
5 Left-winger kept in charge of knitting at the guillotine? (6)
9 More to pay for tea in advance. (9)
11 Horse painter with a hood. (5)
12 Shrews converse, it is revealed. (12)
15,23 Stupid to leave this space blank? (8)
16 Copper gets celebrity paid back—that's for slapstick. (7,3)
18 Investigation into satellite dishes upon barrel. (5,5)
19 See 1 down.
21 Present cent to setter's after applying spirit to remove gum. (12)
24 Very sad there's no time to come back for a smoke. (5)
25 Southern female in topless state, knowing what she's like? (4–5)
26 Amateur about to return permit not long ago. (6)
27 Joyce's work translated into Greek. (8)



DOWN

1,19 Facial hair is bound to hurt. (8)
2 See 22.
3 Trailing live deer. (6)
4 A large majority of Rugby players? (5-8)
6 Getting back or better. (8)
7 There isn't really room for baccy per se. (10)
8 An umpire's upset, taken in by actor who's acquired something legally. (10)
10 Local wine is to settle teetotal debts. (6-7)
13 Green, a writer from Italy reasoning correctly. (10)
14 Incinerates another thing towards the end of January. (5,5)
17 An umpire's part getting river to go into sea. (8)
20 Novel has America somewhere near Jerusalem. (6)
22,2 Class ancient delicacy with a lot of blood. (8)
23 See 15.

Solutions to last week's puzzles appear on page 92.

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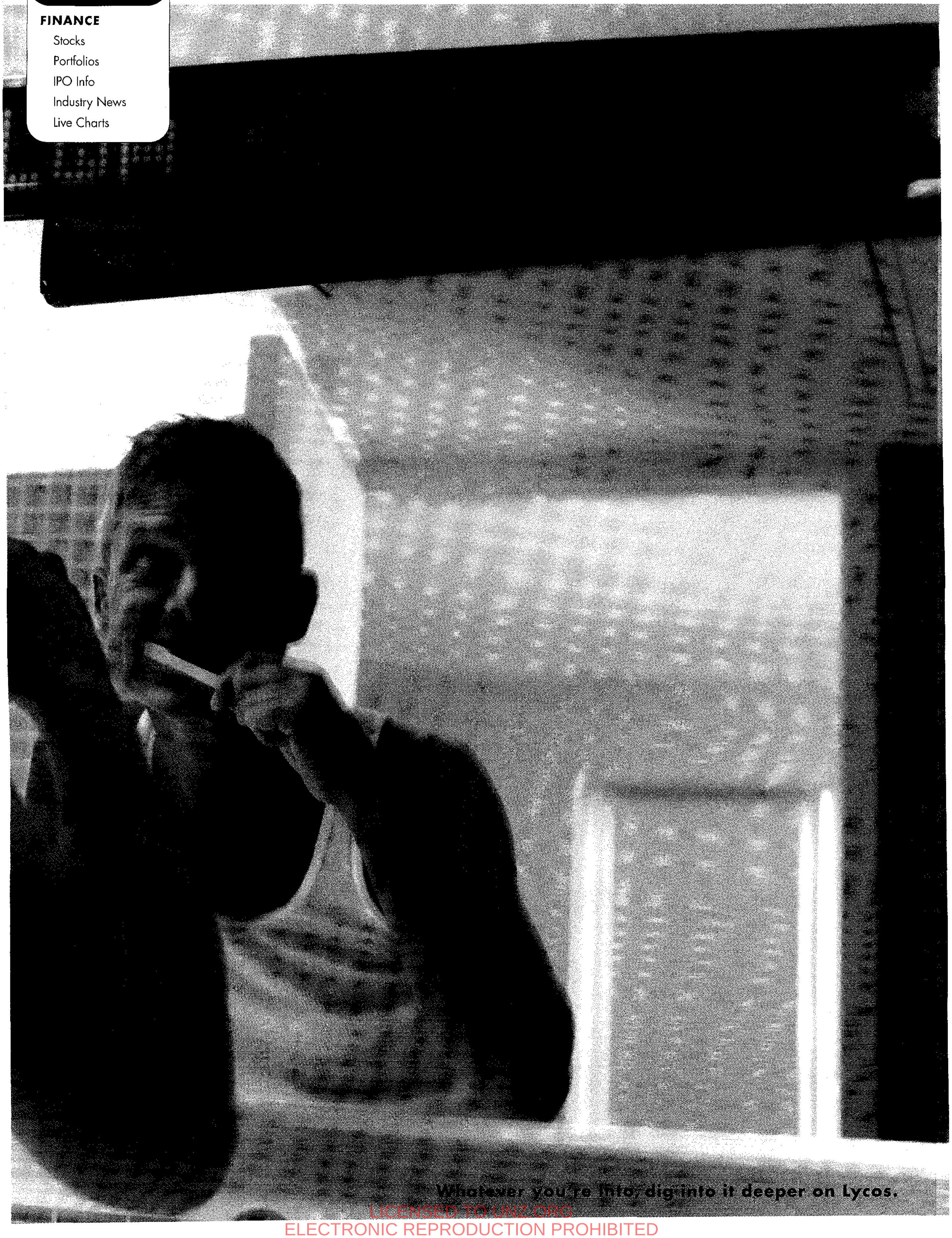
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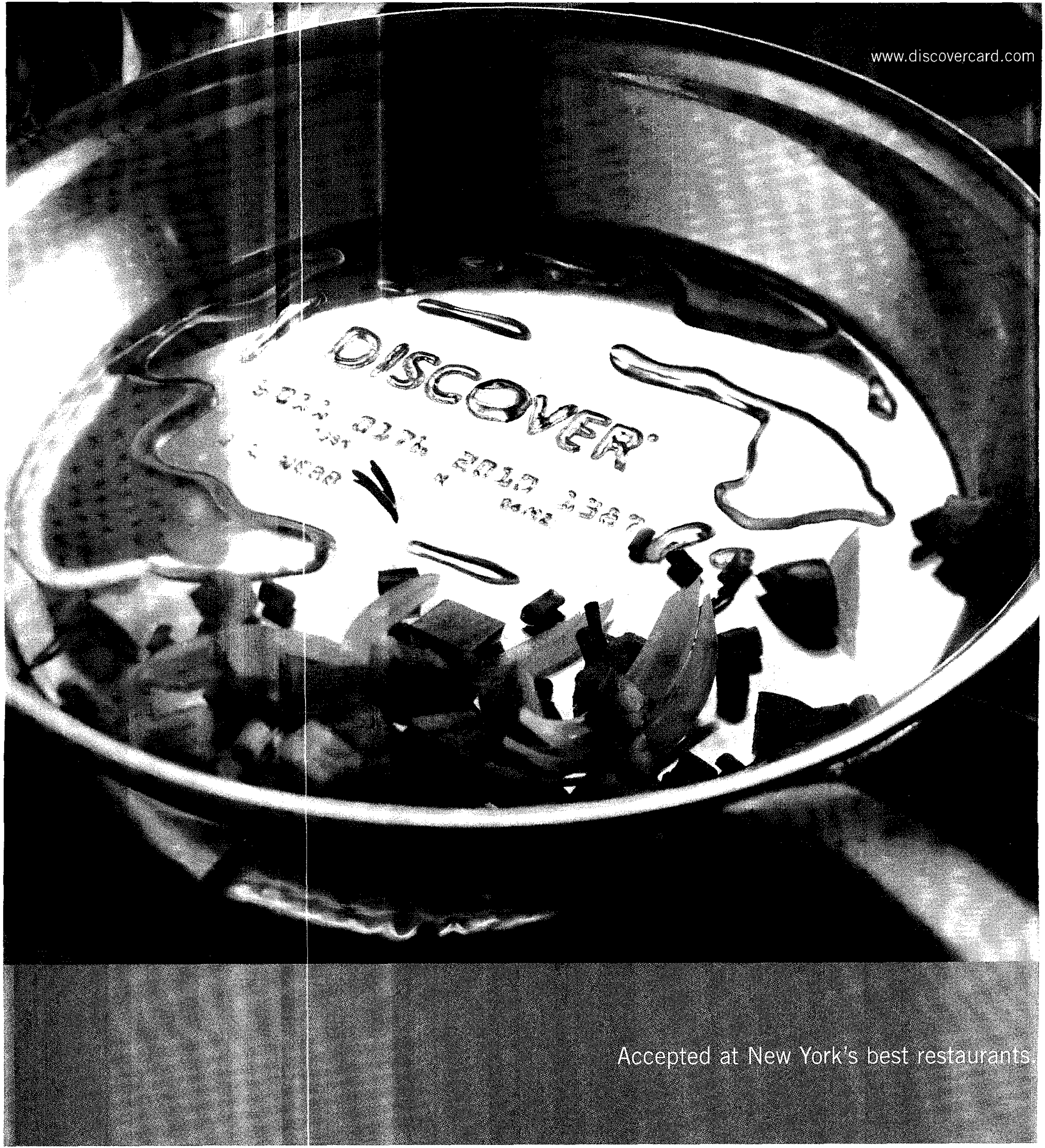

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